MAR 10 1913

Vogue

This Number a

FORECAST

of

SPRING FASHIONS

LIBRARY OF CONGRESS
MAR 11 1913
PERIODICAL DIVISION

FEBRUARY 15, 1913

·PRICE 25 CENTS·

The Vogue Company
Condé Nast · President.

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The C-Six sets a new standard for the fine motor-car and gives a new meaning to beauty, ease, convenience, silence and active power.
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FOR WOMEN, MISSES AND CHILDREN

No. 41— COAT and BREECHES HABIT, in black and white check worsted, tan covert, oxford, brown or black cravenetted melton, or Scotch tweeds, coat satin lined, rubber faced, 42 to 50 inches long; English breeches, chamois seat, reinforced with buckskin at knee. Women's, 32 to 44 bust; Misses, 14 to 18 years..... **39.50**

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No. 43— HABIT OF BLACK and WHITE CHECK WORSTED, white serge, or cravenetted melton, in oxford, brown or black, coat satin lined, rubber faced, safety side or new divided skirt. 32 to 44 bust; 14 to 18 years..... **39.50**

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No. 45— MISSES' and GIRL'S COAT and BREECHES of tan covert, black and white check worsted, or oxford melton; 5 to 17 years..... **27.50**

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No. 47— MISSES' and GIRLS' HABIT of blue or black serge, oxford, brown or black melton, also gray diagonal worsted; Norfolk coat; new divided, safety or regulation side saddle skirt; 5 to 17 years..... **27.50**

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CASH and CHARGE orders will be sent PREPAID throughout the United States.
C. O. D. orders and goods sent on APPROVAL will not be sent prepaid.

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FIFTH AVENUE, 37th and 38th Streets, NEW YORK

New Spring Models at Special Prices

Women's and Misses' Eponge and Lingerie Dresses

Women's Sizes 32 to 44 bust; Misses' Sizes, 14 to 20 years

No. 58—WASHABLE CREPE DRESS of white French Crepe, hand embroidered, trimmed with real Irish lace and crochet buttons; tunic skirt with underskirt of ratine crepe, satin girdle and sash.....Value $24.50 **19.75**

No. 60—TAILORED EPONGE DRESS, open front model of self-stripe ratine eponge, in white, navy, black, brown or tan, braid ornaments, Byron collar and vestee of white corded silk, suede belt, waist silk lined....Value $39.50 **29.50**

No. 62—RUSSIAN BLOUSE CREPE DRESS, open front model of white washable French crepe, embroidered with colored Poiret flowers, trimmed with corded ornaments, waist made over white net.....Value $24.50 **18.50**

No. 64—EMBROIDERED CREPE COAT DRESS, open front model of white washable crepe, embroidered with white dots, Russian blouse, kimono sleeves and collar trimmed with emb'd. crepe, velvet girdle....Value $39.50 **29.50**

CASH and CHARGE orders will be sent PREPAID throughout the United States.
C. O. D. orders and goods sent on APPROVAL will not be sent prepaid.

Why pay $1 for a Vogue Pattern When others cost 15 cents?

IN OUR favorite English novels, we all remember the timid little wife of the village curate who came to tea at the Manor House. Even now we recall with pity her agonies of discomfort over her gown! How she wished the floor would open and swallow her up when she compared her new dress with that of the lady of the Manor. At home she had been quite proud of it, but side by side with the smart London cut, it sank into insignificance. Poor little lady! She recognized the difference but could not achieve the distinction that made it. The one was smart—exclusive. The other ordinary—commonplace. The effect was obvious. But the cause—the cause lay far back—it was the pattern. How gladly she would have paid any price for that exclusive model!

For generations those women who have realized the advantage of patterns have been familiar with those at ten or fifteen cents. And these were good patterns; mechanically they were perfectly satisfactory. They sold by the hundreds of thousands. Now comes Vogue with patterns costing fifty cents and one dollar. Why pay it?

A Few "Woman's Reasons"

Because, instead of representing the obvious designs aimed to please the thousands, VOGUE'S patterns are selected from among the smart advanced modes.

Because, instead of being machine made, VOGUE'S patterns are hand made, which insures accuracy of cut—and that cut a smart cut.

Because, instead of a bewildering lot of tissue pieces, VOGUE'S patterns are composed of different colored papers, which show at a glance how to put them together.

Because, since they are neither cut nor sold by the thousand, they have that most desirable of all qualities—exclusiveness.

Women who have *never* used patterns, who would not risk the dress which, like that of the curate's wife, said all too plainly "home-made," will find the smart gown, the unusual negligee, the exclusive lingerie, can be achieved with a Vogue pattern.

Women who have *always* used patterns recognize at a glance that Vogue patterns are far easier to develop, and as one woman puts it, "Their especial value is their individuality." And furthermore

The Exclusiveness of Vogue Patterns

justifies the cost of 50 cents or $1.00 to the woman who would be smartly dressed. And to the woman of limited income the Vogue patterns are perhaps the only means of having the models which the French dressmakers show.

Just as Vogue is typical of exclusive fashions, so Vogue patterns are typical of exclusive designs. You gladly pay more for the magazine, knowing it is an insurance, against buying the wrong gown. Even more gladly you will pay more for the patterns, knowing they are an insurance against loss through wrong designs.

ALL ELECTRICS

POSSESS · ELEGANCE · OF · DESIGN

BUT

and in that "but" lies a whole world of wisdom—anyone who knows anything about "Electrics" realizes that Battery Dependability is the *first* consideration.

The 4 "Exide" Batteries

"Exide", "Hycap-Exide", "Thin-Exide", "Ironclad-Exide"

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You should have our interesting publications on "Exide" and "Ironclad-Exide" Batteries. Write our nearest office for them

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The above illustration shows a room in one of England's most interesting and famous old Tudor houses, known as the Old Treasurer's House at York.

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Those who enjoy and appreciate the charm and beauty of the antique, will find pleasure in visiting our Division of Furniture and Decoration, where are exhibited Sloane Furniture for the Living Hall, Drawing Room, Library, Dining Room, Sleeping Room, and many other artistic and useful odd pieces that actually breathe the spirit of the Seventeenth and Eighteenth Centuries.

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New York City

Spring Fashions

V-12

Paris jabot perfectly reproduced in silk run shadow lace and fine Brussels net. Odd little collar is of black satin and the buttons are imitations of baroque pearls. $6.00.

V-2

The new vest lines and the long shoulders are interesting features of this effective blouse. In cream crêpe de chine, $10.75. *In white lawn,* $3.00.

V-7

Tailored hat of black hemp, the rolling brim faced with dark gray faille. The crown has a wide band of gray silk edged with black. The panache is of numidie. $18.00.

V-11

Copy of a new Paris jabot developed in fine white lawn and shadow lace. The collar is very new; so are the long corner points. $6.00.

V-10

The large pleat, giving the new boléro effect, adds a distinctive touch to this blouse of fine white French batiste. $5.00.

V-8

Morning hat of brown hemp, in shape a modified tricorn. The wings are of brown velvet, of the same shade as the straw. $20.00.

V-6

The normal waist line, the slender hip lines given by the flat sash ends at the sides, and the Bulgarian colors in the trimming, combine to make this an unusually smart little frock. In dark blue, or black, fine French serge. $30.00.

JOHN WANAMAKER
NEW YORK

Latest Modes

V-5

The bodice of this one-piece lawn dress is a copy of a Cherui blouse. The deep collar and cuffs of hemstitched lawn edged with net, the surplice waist, and the hemstitching around the skirt, all go toward making the dress an unusually pretty one. $6.50

V-3

Lounging robe of crêpe de chine, lined throughout with China silk. The wide revers, and the full kimono sleeves gathered into a cuff at the elbow make the robe becoming as well as comfortable. In canary, pink or blue. $27.50.

V-1

Tailored waist of handkerchief linen, particularly well cut, and very practicable for tennis and other sports. $5.50.

V-9

An effective roll brim canotier of cerise hemp. The brim is faced with black velvet, and there is a soft band of the velvet around the crown, finished with a small bow at the back. The upper part of the brim is covered with a flat fringe of black numidie. $18.00.

V-4

Simple negligée of China silk, in apricot, pink or blue, trimmed with a frilling of pleated net edged with a narrow band of the silk. The neck is attractively finished with tiny clusters of French ribbon roses and leaves. The negligée is slightly shirred at the hem. $14.50.

JOHN WANAMAKER
NEW YORK

"Onyx" TRADE MARK Hosiery

The Latest Improvement
In Fashionable Hosiery

Our New "Pointex" Heel

Patented Dec. 24, 1912

The new "Pointex" Heel is considered as great an Improvement in its way as was the now famous "Garter Top." The "Pointex" Heel is Far Superior to the old fashioned spliced heel; it tapers gracefully to a point, making the Ankle look Slim and Shapely. This new Heel is another of the Exclusive Refinements found only in the "ONYX" Brand.

"Pointex" Heel for Women

Patented Dec. 24, 1912

We are showing for Spring, 1913, a line of this improved "ONYX" High Heel in Women's and Men's Lisles

"Pointex" Heel for Men

Patented Dec. 24, 1912

Lord & Taylor

Wholesale *New York*

Shoppers' and Buyers' Guide

A classified list of business concerns which are recommended to the patronage of our readers

One year, (payable in advance, subject to 20% cash discount)..... **$50.00**
One year, (payable monthly, in advance, subject to 5% cash discount). **$50.00**
Single Insertions, (payable in advance, subject to 5% cash discount). **$2.50**
No orders accepted for less than four consecutive insertions.
Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.

"In the Mind's Eye of Every Advertiser—"

A FEW weeks ago we called the Shoppers' & Buyers' Guide "a street of surprises" in which a host of unusual enterprises are gathered.

If the Shoppers' & Buyers' Guide is a street, the complete number of VOGUE is a city of distinguished shops. In every number you will find the little establishments of real merit that advertise only in VOGUE; you will find the great department stores; and you will find the national advertisers whose products can be bought over the counter of every good store in the country.

You know these advertisers. Do you realize that they know *you?*

In the mind's eye of every advertiser is a composite portrait of the VOGUE reader. To please the woman of this portrait they display in VOGUE their choicest wares. The VOGUE reader is a person of strict requirements; they offer her none but the best merchandise on their shelves.

VOGUE'S advertisements are your "Open Sesame" to the most distinguished shops in America. These shops are making, through VOGUE, a special effort to satisfy your requirements. Unless you read their announcements carefully and take advantage of the opportunities thus presented to you, you cannot by any means make the most of each number of the magazine.

Boas, Feathers, etc.

MME. BLOCK. Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

IMPERIAL OSTRICH FEATHER CO. 258 6th Ave., N. Y. Specialists:—Cleaning, dyeing. Old plumes remade into latest creations. Estimates given. Mail orders filled. Free catalog.

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"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous Linen and Velour Cards, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 25 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

LILLIAN SHERMAN RICE, 231 W. 96th St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in six lessons. Private instruction. Phone 1464 Riverside.

Covers for Auction Pads. Charmingly distinctive. Individual score cards to correspond with pad. Send 10c. for designs and samples. Pen & Ink Crafts Co., Berlin, Conn.

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Children's Wear from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs., specialty. Beebee & Shaddle, 38 W. 33 St. Tel. 7537 Mad.

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IMPORTED SMOCKED FROCKS Sizes from 6 months to 15 years. Prices reasonable. Order now for Spring. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

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Stamped ready to embroider and make up. No other patterns necessary.
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The Furness Animal China. Something new and distinctive in tea and breakfast services. Individual gifts, favors and prizes. The Furness Studio, Carnegie Hall, 154 W. 57th St., N. Y.

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Unique service plates illustrating with symbolic designs Kipling's Jungle Books. Artistic coloring. M. B. Jones, 55 West 74th St., New York.

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Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

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LEWANDOS-Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

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High class cleaners and dyers.

LAUNDERING Absolutely by Hand. No garment too delicate or exquisite for us to launder perfectly. Also repairing. Mrs. E. Handschin; 213 E. 61st St., N. Y. Tel. 5278 Plaza.

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Telephone 1552 Murray Hill.

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CORSETIERE,
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MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
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High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd Street, New York.

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Corsets of every description. Ready to wear from $5, and custom made from $10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Mad. Sq.

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Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

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Corsetiere and patentee of corset truss.
See cut on page 93 of this issue.

THE GILETTE CORSET, designed in Paris for the American Woman—made to individual measure. Exclusive representative wanted in leading cities. Retail establishment, 582 5th Ave., N.Y.C.

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Painted Furniture for Country Houses.
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For All Occasions, Weddings, Dinners, Dances, Parties. Prettiest Novelties in Floral Art. Max Schling, 22 W 59 St., N. Y. Tel. Plaza 1241.

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(Continued on page 12)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 11)

Delicacies

ORIENTAL DELICACIES. Unusual delicious dainties from the Far East attractively packed in Oriental box. Price $2. Booklet upon request. Bertha Tanzer, 9 W. 26th St., N. Y.

SUI SIN FA, Delicious Chinese Candy Delightful taste, absolutely pure. Packed in beautiful Oriental container. Per lb. $1 postpaid. Booklet. Bertha Tanzer, 9 W. 26th St., N. Y.

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Any period made to measure. To rent or for sale. New ideas for fancy dress balls.
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Costumer for PRIVATE INDIVIDUALS ONLY for ball masque.
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Made from your own material.
Unusual remodeling. Reasonable prices.
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GOWNS FOR ALL OCCASIONS.
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offers individual gowns
for the individual woman.
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Old gowns of every kind remodeled equal to new. Evening gowns a specialty.
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THE GREEN SHOP. Now showing exclusive suits, gowns and furs at reasonable prices. Gowns from $12 up. Your inspection invited. 23 West 45th Street, N. Y. Tel 4795 Bryant.

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Importers.
Gowns and Fancy Tailoring.
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Gowns to Order. Lingerie.
Special attention to orders from a Distance.
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Paul Poiret and Francis Gowns
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AMY MOERAN
MODERATE PRICED
EVENING AND STREET GOWNS.
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MRS. ERIKSON, Dressmaking.
Dinner, evening, afternoon and street gowns. Remodeling also done.
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Gowns and Lingerie.
Attractive Styles and Prices.
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EMILIE formerly **LE BOUDOIR**
28 West 46th Street, N. Y.
Tea Gowns, Negligees, Blouses
Boudoir Sets from $25 up.

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Gowns from $55 up.
We satisfy the most exclusive Class of Trade.
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Specialties in exclusive afternoon, evening Gowns and fancy Blouses.
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EVENING GOWNS.
SPECIAL VALUES.
24 West 46th Street, N. Y.

COLEMAN, INC.
GOWNS.
Prompt, reasonable remodeling.
61 W. 37th St., bet. 5th & B'way. Tel. 4859 Greeley.

K. & E. LARACY, Late of 11 W. 46th St.
Now located in Frances Building, 605 Fifth Avenue, N. Y. City, are prepared to show choice selection of early Spring gowns.

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General Reduction of 50% in Prices. Mandel & Schnitzer, 29 W. 37th St., N. Y. Tel. 2824 Greeley.

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OUT OF TOWN ORDERS SOLICITED.
Evening gowns, lingerie, blouses, trousseaux. Prices Reasonable. 253 West 87th St., N. Y.

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Dainty Negligees and Maternity Gowns. Unusual styles. Prices from $1.25 up. Booklet upon request. BOSTON, MASS.

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The latest hair goods creations of Paris, in light weights, of the best workmanship and in artistic designs. 2305 B'way, N. Y. (corner 86th St.).

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Importer of real laces. Retails at wholesale prices—saves you 50%. Write for illustrated catalogue.
398 Fifth Ave., Opposite Tiffany's, New York.

FOR REAL LACES
See our illustrations displayed
on page 112 of this same issue.
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Hand embroidered French lingerie at 50% less than prevailing prices. Trousseaux to order a specialty. Leon P. Bailly, 366 5th Ave., N. Y.

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Special sale of Household Linen.

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WILL LAUNDER WITHOUT SHRINKING.
MADE BY HAND. Attractively Boxed, $2.75.
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To prevailing styles. 19 years' experience. J. H. Comstock, 286 Fifth Ave., N. Y. Tailored suits from $65 up. Tel. 158 Madison Square.

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MAIL ORDERS SOLICITED.
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Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 12)

Miscellaneous—Cont.

A. W. TAMS MUSIC LIBRARY
Why buy music when you can rent it? Music for amateur operas, church choirs and vocal societies. Send for Catalog. 1600 B'way, N. Y.

SWISS SHOP Wants Agents
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Photographs that combine artistic effect with complete expression of the sitter's individuality. 9 West 58th Street, New York. Tel. 4876 Plaza.

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Photographic Portraiture at your home or in my studio by appointment. Daguerreotypes, photographs, etc., copied, enlarged. L. W. Brownell, Studio 45 E. 59th St., N. Y. Tel. Plaza 2170.

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By improved system. Any quantity from one sitting. Prices extremely moderate. Work guaranteed. Dietz, 41 W. 37 St., N.Y. Tel. Grly. 2535.

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New York

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MRS. F. N. DAVISON, Registered - experienced. Shops for & with customers. No charge. Personal attention given your order. Circular Tel. 1866 Bryant, 227 West 45th St., N. Y.

HELEN CURTIS,
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MRS. S. D. JOHNSON.
Shops for and with customers without charge. Rush mourning orders a specialty. 347 5th Ave., opposite Waldorf-Astoria. Tel. 2970 Mad. Sq.

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New York

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DODGE PURCHASING AGENCY
Will buy anything for you or your home, saving you at least 10%. Best References. 373 Fifth Avenue, New York.

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Cities Other than New York

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Write at once for our letter of particulars.

"SHOPPERS' & BUYERS' GUIDE" SERVICE
VOGUE 443 Fourth Avenue New York

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New York

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MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

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MRS. MARY BERGIN
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ZELINA SANFORD
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MRS. MARY H. FRANCE. General Shopping done for or with customers without extra charge. Infants' layettes. Mourning orders. 315 5th Ave., N. Y. Room 1102. Tel. 3192 Mad. Sq.

THE SHOPPING STUDIO. 8 West 45th St., N. Y. General Shopping. No charge. Estimates on house furnishing or wearing apparel. Bank reference. Mrs. Elizabeth P. Nichoff.

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Shopping Commis'ns—Cont.
Cities Other than New York

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BALTIMORE SHOPPING. Mrs. K. L. Ebaugh, 203 Piper Bldg., Baltimore, Md., shops for and with customers; no charge. Chaperons young ladies. Correspondence solicited. References

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Convenient for tired shoppers. Tasty cakes, dainty sandwiches, hot waffles. 7 East 32d St., N. Y.

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Private room for Bridge, Luncheons, Dinners and Dances. Orders taken for cakes, sandwiches, Preserves. 17 W. 37th Street, N. Y.

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cor. 17th Street and Irving Place, N. Y.
AFTERNOON TEA & LUNCHEON
SERVED IN A CHARMING OLD HOUSE.

THE ROOF TREE TEA ROOM
THE QUAINTEST SPOT IN NEW YORK
for AFTERNOON TEA and LUNCHEON.
3 and 5 West Twenty-eighth Street, N. Y.

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DESCRIBES OUR FLOWERS.
READ CAREFULLY.
AUSTRO-HUNGARIAN CO.

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HARD FOR THEM TO FIND US.
BELOW WE WILL TELL YOU
THE EASIEST WAY.

WE ARE DIRECTLY OPP. THE WALDORF AT NO. 4 W. 33rd St., NEW YORK. OVER MME. M. OBRAY, Cleaning & Dyeing. TAKE ELEVATOR TO STUDIO, fifth floor.

OUR VIOLETS 2.50 X. Pd.
HAVE DELIGHTED AND SURPRISED EVERY WOMAN WHO HAS WORN THEM. See actual photo illustration, page 93.

ALL OUR EXCLUSIVE NOSEGAYS
FROM THIS DATE—BOXED
in the true FRENCH Petite BAND BOX. Parcel Post insured—choice Valentine Gifts.

THE NOSEGAY (FASHION NOTE)
As a finishing touch to the costume is more popular than ever in Paris—BUT in dainty new effects see Nos. 1, 2, 3, 4, 5.

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Made up of petite love apples (silk) in a most bewitching blend of multi-duo tone effects. Austro-Hungarian Co., 4 West 33rd St., N. Y.

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No. 3. NOSEGAYS. **HER MAJESTY'S, $1.25**
A dozen small velvet buds running from one delightful shade to another. Green velvet leaves. Austro-Hungarian Co., 4 West 33rd St., N. Y.

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A dozen small Austrian Field Roses in a superb blending of colors—Yogush Austro-Hungarian Co., 4 West 33rd St., N. Y.

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Petite Crabapple Blossoms. "Cochet Pink," surrounded by heliotrope—chic. Austro-Hungarian Co., 4 West 33rd St., N. Y.

FOR VALENTINE AND EASTER GIFTS nothing is prettier or more appropriate THAN OUR FLOWERS. Your friends wonder at them.

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FROM BOHEMIA. Wonderfully real. Worn with furs. Foliage deserves mention. Austro-Hungarian Co., 4 West 33rd St., N. Y.

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Lavelle variety. $2.50 X.Pd.
Very rare and beautiful.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

THE NEW PARIS RED ROSE
with bud and foliage.
Not a "Preserved" variety. $1.50 X. Pd.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

N. B.
WE ARE TOLD BY PEOPLE WHO KNOW our flowers are the most wonderful EVER SHOWN TO AMERICA. See Page 93.

N. B.
WITH TRUE FEEL & DELICIOUS ODOR everyone thinks them real flowers preserved. We cannot make them believe otherwise.

FLORISTS DON'T LIKE US
and why should they?
OUR FLOWERS LAST TOO LONG.
Austro-Hungarian Company.

"WONDERFUL ROSES." Stems 16 inches. USED BY NEW YORK'S SMART SET. Have the actual feel and delicious odor. Varieties, pink, canary yellow, jack $6.50 dozen X.Pd.

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READY TO PIN on, has the REAL ODOR. Varieties, pink or marchal niel. $1.50 X.Pd. Austro-Hungarian Co., 4 West 33rd St., N. Y.

DAINTY BRIDESMAIDS' BUDS—NEW; READY TO PIN ON. $2.50 FOR FIVE. $6.00 A DOZEN, X.PD. Have the actual feel and delicious odor too. Pink and Marchal Niel.

IT IS TOO BAD
IF YOU CANNOT VISIT OUR STUDIO AND SEE FOR YOURSELF.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

SPECIALTY AND CRAFT SHOPS
BE OUR REPRESENTATIVE in your town. "Preserved Flowers." GENEROUS PROFITS. Austro-Hungarian Co., 4 West 33rd St., N. Y.

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Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 13)

Specialty Shops—Cont.

THE LITTLE FAVOR SHOP
479 Fifth Avenue, N. Y., corner 41st Street. Cotillion Favors & Decoations. Card Prizes & Dinner Souvenirs. Addington—A. K. Robinson.

Beautiful Parisian model Robespierre neckwear. Exquisite laces $3 to $12. Beaded, embroidered, printed scarfs. Silk candle shades, sachets, etc. Jane Gray, 212 West 85th Street, New York.

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REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement written in the corner (e. g. 961-A). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Sale and Exchange Service, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable. Do not send any articles to the VOGUE office.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit money orders or certified checks for the purchase-money of all articles. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

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Wearing Apparel

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WANTED: Afternoon and evening dresses. Size 36-38. Also girl's dresses, age 8. Must be good quality and reasonable. No. 135-B.

WANTED: Raccoon coat in good condition. Size 38 or 40; also child's raccoon coat, size 6 years. No. 136-B.

FOR SALE: Broad tail coat, selected skins, 44 inches long, shawl collar, turn up cuffs, lined throughout, squirrel skin. Original cost $1,500. Sell $900. Size double breasted 36. No. 869-A.

FOR SALE: Charmeuse dinner gown, champagne color, short steel cut tunic, size 38. Made in Paris. Cost $160. Sell $75. Afternoon gown, mustard color broche, tunic black net and gold. Cost $150. Sell for $60. Blue liberty velvet wrap. Sell for $40. Garments worn once. No. 870-A.

Wearing Apparel—Cont.

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FOR SALE: Books, unused, 14 vols., "Beaux and Belles of England." Buckram covers. Price $40. No. 867-A.

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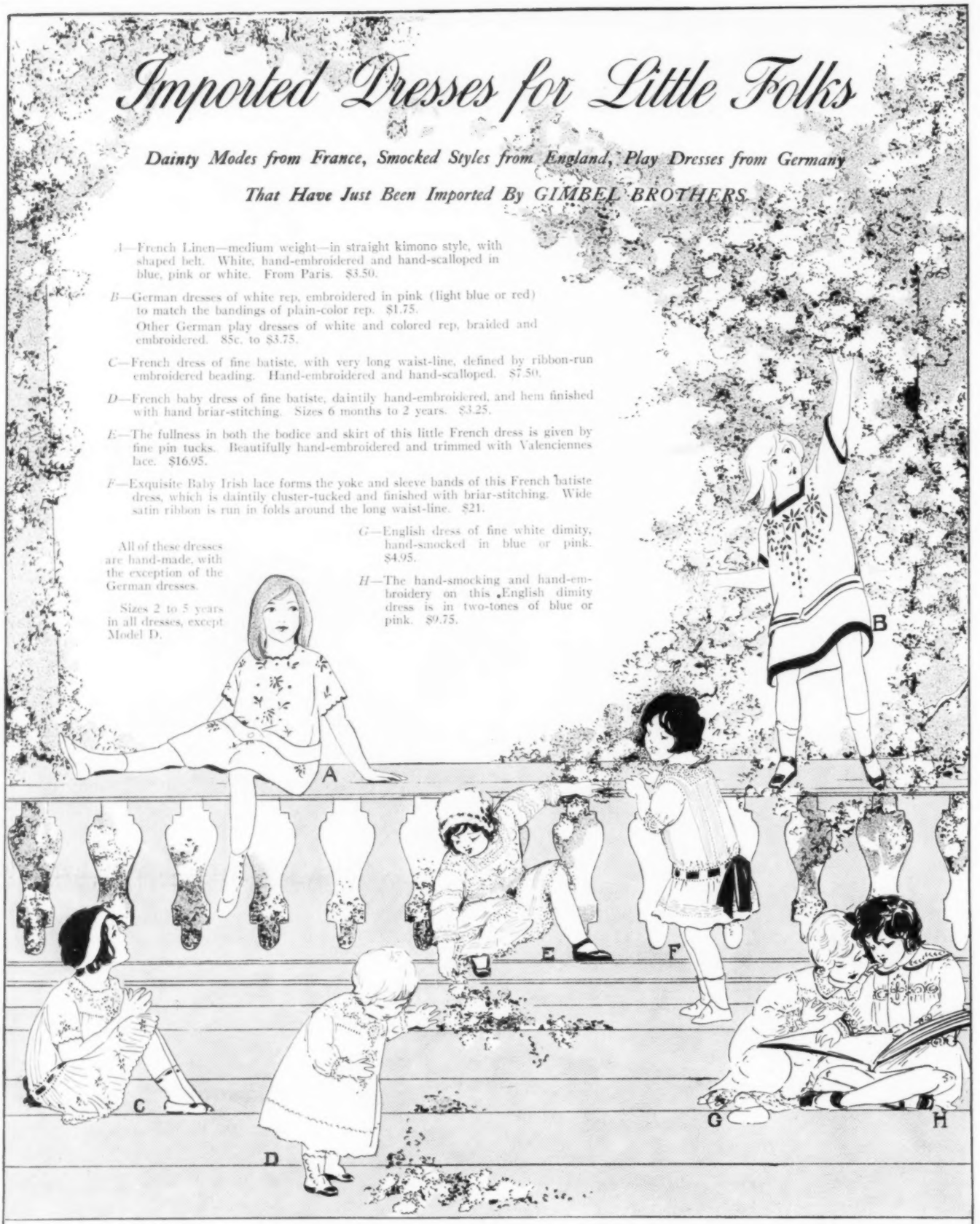

GIMBEL BROTHERS

Broadway — *NEW YORK* — *Thirty-third Street*

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The Next Vogue will be the Big Annual

SPRING PATTERN

Number

DATED MARCH 1 ON SALE FEBRUARY 25

THE next VOGUE will be the annual Spring Pattern Number. With its three hundred illustrations of the new season's best models developed in pattern form, this Pattern Number is a grown-up picture-book of the new Spring mode.

A suggestion in miniature of our next cover

But do not imagine that the Pattern Number is merely a picture-book. It is much more. It is a short cut to real distinction in dress—a short cut that will save you both time and money. With this number at your elbow, you can easily select the models you need in gowns, frocks, and tailored suits; also French lingerie, blouses, wraps, motor coats, even riding habits and bathing suits. There will be a large variety of children's patterns and many practical styles for elderly women.

Do you "think of Paris fashions in terms of VOGUE Patterns?" If so, you have fitted your key to the door of dress opportunity. VOGUE Patterns are made from the best Paris models. Forget that these patterns are simple and easy to use. Forget that a gown made from them will cost only a tenth as much as the same gown bought in open market. But remember—a VOGUE Pattern gown is a Paris gown! You made it in your own street, but it bears the signature of the rue de la Paix.

Be sure you receive the next VOGUE. It contains the really new things from Paris which are worth everything to her who likes to anticipate, not merely to follow, the fashions. This information will keep you from making annoying and expensive mistakes in choosing your new wardrobe.

The Indefatigable Shopping Service

Perpetual motion, they say, is a scientific impossibility. Nonsense! It is an everyday phenomenon in the home office of the Shopping Service, and in the scores of shops where VOGUE's shoppers go daily in your behalf. Five of their helpful activities are pictured and described on page 117. These five examples will, no doubt, help you to think of dozens of other ways in which this tireless department can be of real service to you.

A few weeks ago we suggested *"Ich dien'"* as an appropriate motto for the Shopping Service. Now we are inclined to substitute *"Je ne me repose jamais!"*

Patterns Again

One chapter of the philosophy of dress appears on page 4. This page is specially recommended to the woman who doesn't use patterns—either because of an unlucky experience with less well-cut patterns, or because she does not yet realize that first-class patterns can be used with advantage in every household.

Page 4 presents a round half-dozen "women's reasons" for using VOGUE Patterns. If you already use them, you know these reasons as well as we do. But if you have not yet acquired the VOGUE Pattern habit you will find several points worth considering in this little essay on the selection of patterns.

The Useful Vogue

It will pay you to sit down occasionally and consider whether you are making the very most of VOGUE. For instance, have you ever written to our "Answers to Correspondents" department? You would be amazed, we think, to know how many questions are put to us every week. The next time you have a question that needs a prompt and authoritative answer, address it to the Editors of VOGUE.

Photograph from Haas, New York

MRS. BURKE ROCHE

Mrs. Burke Roche, the daughter of the late Frank Work, and her twin sons, Francis and Maurice

FORETELLING *the* SPRING MODES *from* MONTE CARLO

From This Vantage Point We Observe That Skirts, So Long the Storm Center of Sartorial Warfare, Have Quietly Dropped Into the Background, and Couturiers Have Suddenly Remembered the Bodice—All the Innovations are Above the Waist-line—The Bodice That Fits Like a Glove, is Guiltless of a Frill, and Knows Not a Girdle Bulks Large on the Horizon, While Skirts Continue the Even Tenor of Their Bouffant Ways

Editor's Note.—In their search of the European capitals for the first glimpse of the incoming mode, Vogue's correspondents have found at Monte Carlo a new but decided tendency towards a tight, close-fitting bodice, as shown in the drawings made on the spot and presented on this page. Since the well-known fashionables who throng the Riviera are patrons of the most famous couturiers of Paris, it naturally follows that the "forced models," made for this favored clientele, when every workroom in Paris is filled with the creative spirit that precedes the openings, should be peculiarly indicative of what is likely to be shown then. Except for this new bodice, nothing of a really revolutionary character is to be seen on the fashion horizon. Whether this movement will attract sufficient attention before mid-February to warrant the designers in playing it up prominently at their openings, or whether corsetless lines have too strong a hold on public favor to be relinquished, is a question that can be determined only when the couturiers throw open their doors.

TO meet the spring mode in its earliest phase one must come to the Riviera. To the fashion-wise, no other spot in the world is so pregnant with meaning as is Monte Carlo at this season.

What then, according to the advance modes displayed here, is to be the order of dress for the spring of 1913? As I observe it, there is no strong movement in any one direction, but the Russian and oriental influence is shown, Louis XVIth styles are occasionally hinted at, and an 1830 touch is sometimes seen, while the Directoire and Robespierre features seem at last to be on the wane.

Collared to the ears, cuffed to the knuckles, and fitted without a wrinkle is this very new model

It is the bodices that show real innovations—snug fitting, frillless, and even girdleless are they

THE "MUST BE" OF SUITS

That skirts are fuller goes without saying, but let no one be deluded into believing that they are wider at the hem, for, with few exceptions, the width remains the same, and the fullness is given by overdraperies. Even the shirred skirt is never by any chance wider at the heels than are other skirts. At the knees this fullness, however given, disappears in a most mystifying way. Knife-plaited skirts are worn with separate coats, but one-toned suits are rarely made with plaited skirts. Tailored skirts are perceptibly wider above the knee, the width being achieved by the clever arrangement of seams and darts and plaits.

Tailored suits for morning wear are built on the same lines as the modish tailor suits of the late winter. The skirts remain rather narrow with no overdrapery, for the drapery is all in the skirt itself.

Coats are apparently to be either fairly long with tunics or godet plaits, or very short, with loose backs, and straight, underarm seams; in most cases they follow the cutaway line. There is some talk of short shoulder capes, not only as trimming for the fitting jacket, but also for use as a separate wrap for street wear.

For afternoon wear, silks, satins, and brocades are used and the coats are much shorter, the object being to show the drapery of the skirt. Boleros are occasionally seen. All coats, excepting only the Russian blouses and the long ones, have set-in sleeves, or else they are entirely sleeveless like those shown by Beer. The picturesque Russian blouse is being modified for summer wear, but it loses much of its

cachet when the high, tight collar of fur is removed. Those of old-blue or mole-colored satin brocaded in gold, of which I have seen several, are very smart when worn with skirts of black charmeuse.

THE RUSSIAN BLOUSE HOLDS ITS OWN

The Russian blouse coat with its knee-length peplum frankly shirred at the waist-line has accustomed our eyes to a bunchy appearance over the hips, and has paved the way for the skirt that is evenly shirred at the waist-line. When this blouse first appeared at Longchamp in September, it was voted hideous, even though it was gracefully worn by a pretty manikin. Nevertheless, it possessed that indescribable something which made it at once the most chic garment of the season. The full, shirred skirt of the coat gave the outline of the pannier while the dress skirt remained narrow underneath.

This is one of several examples which go to confute the fallacious statement sometimes made, that the models which are displayed by the Parisian couturiers at the semi-annual expositions are never seen in Paris afterward. Observation proves that some of the designs shown at these expositions have great success in Europe. This Russian blouse suit, for instance, in its Chéruit interpretation, which was one of the greatest successes of the winter season, was shown by its creator at the autumn openings, and was published in Vogue of October 1st (right figure, page 40). It has been worn by the smartest of Parisiennes, Americans, Englishwomen, and Austrians, in New York, Paris, London, St. Moritz, and Monte Carlo. As a matter of fact, many of the couturiers put forth their best efforts for these openings, and present their newest ideas. Whether the foreign buyer is clever enough to select the designs which later become popular with Parisiennes depends upon the buyer. That the models imported to America are not always the same as those worn later in Paris is neither the fault of the couturiers nor of the buyers. Naturally, after the latter have left Paris, the designers conceive other models which often take the place in Paris of those shown at the openings. At the time of the openings it is impossible to tell which models will create the greatest success. Even couturiers themselves cannot know. It frequently happens that the gowns they fancy the most are shelved.

ENTER THE TIGHT BODICE

For several seasons past the skirt has been the main point of interest in any discussion of a new mode. Is the hobble skirt to go? What is to become of the tunic? Will the pannier be accepted? Shall we add an inch to the width of our skirt or shall we split it ten? These are the matters that, spring and autumn, have agitated womankind, while they have been content to dismiss the bodice with the single question—where shall we put our waist-line? But now, quite suddenly, the couturiers have left the skirt to shift for itself, the while they focus all their attention on the waist with the result that although skirts hang with much fullness from the waist-line, they have all at once grown tight above, and more than that, the very newest ones have a normal waist-line and no girdle. She who wants to be thoroughly up-to-date must have the back of her waist snugly fitted, by means of underarm seams, and finished at the waist-line with a piping or cord of the material. The gathered skirt either disappears under it or is shirred to it.

The Russian blouse in its spring guise; a draped lace collar replaces the winter neckband of fur

A pretty frock of dark blue, brocaded crêpe satin which appeared at the Casino last night shows this new mode. It is sketched on page 19. With a frock of this description, the Robespierre collar is barred, for the waist is cut square and just a trifle low across the back of the neck, with a cording of the material and a quarter-inch fold of white tulle as its only finish. In front the waist must be V-shaped; here it is a broad V which extends to the waist-line and is filled in with a surplice of fine, white tulle. If no tulle is used, the V must be short and narrow. The frock in the sketch has a narrow underskirt which touches the floor. The shirred width falls to the bottom of the skirt, where it turns and disappears under a deep, curved, front yoke.

HIGH-COLLARED AND TIGHT-FITTED

The American wife of an English banker who was having wonderful luck at *trente-et-quarente* this afternoon at the Casino wore a stunning frock of black charmeuse which possessed the very novel feature of a closely fitting, high collar of charmeuse and a tightly fitting, plain corsage, which fastened invisibly in the back, and, though it was cut on kimono lines, did not blouse over the folds of charmeuse which marked the waist-line. Certainly, whether or not it evolves into a mode, this is the new tendency in waists. Voluminous sash ends narrowed to box plaits at the waist-line where they were held by large, rhinestone buttons. Similar buttons decorated the front of the bodice and confined the drapery at the left knee. A double row of the tiniest of black satin buttons extended from the bow-knot of diamonds at the throat to the edge of the pannier. This frock is sketched on page 19.

SOME GOWNS ARE WAISTLESS

But the couturiers do not by any means agree as to the exact placing of the waist-line just now, or indeed whether or not it is *de trop* entirely. So it may be placed almost anywhere, though the near future will probably see it lowered. She who is as straight and slender as a sapling may even do away with it altogether, for there are certain designers of rank who exploit the waistless gown, some extreme examples of which have recently been worn on the Paris stage. However, I have seen no suggestion of it at Monte Carlo.

A stunning model of this style was worn at Réjane's première. Save for a very slight gathering at the waist which did not suggest the curve of the figure at all, it hung practically unfitted from the shoulders to below the hips, where it was cut in points and caught in some baffling but satisfying way into a pannier drapery.

Madame Marguerite Carré of the Opéra Comique wore a less successful model of this

The golf club house of Monte Carlo, delightfully situated atop Mont Agel, lures many a player from the Casino to the healthier game in the open

style made of Du Barry-pink velvet, hung loosely in a straight, unbroken line from the shoulder to the narrow, fur-trimmed hem. The sleeves were long and tight, and the rounded neck was finished with a square, lace collar.

A CORSAGE, TIGHT AND POINTED

Late this afternoon the Baroness de Rothschild entered the *"Salle Privée"* at the Casino wearing a most original frock, the deep, pointed bodice of which was very suggestive of Marie Antoinette styles. This dress, sketched at the top of this page, was developed in white chiffon, Bohemian lace, and embroidered chiffon. The V-shaped neck was edged with a frill of lace with a small bow of black velvet as a finish at the bust. A row of jet buttons marked the front of the draped overskirt, which opened over a slip of the black charmeuse. The embroidery and lace were lined with black tulle. The skirt was shirred on the waist-line in the back, and a bow of pale blue satin ribbon with a long sash end which almost touched the floor was posed at the waist-line directly under the left arm. A cluster of pink carnations which just matched the pink roses on the small, black velvet hat was worn high on the left side of the corsage. The Baroness is always a conspicuous figure at the Casino and her gowns usually express the latest cry. Are we then to have the pointed bodice?

A chic suit of *tête de nègre* satin was worn by an English girl who lunched at the Hôtel de Paris the other day. This costume, sketched on page 20, shows the modish shirred peplum. The skirt is narrow and not even split. In place of the neckband of fur is a draped collar of Alençon lace, the tassel ends of which are puffed through the fronts of the blouse to fall to the girdle, which consists of folds of satin drawn through a jet buckle.

A SKIRT, A GIRDLE, AND A BIT OF TULLE

One of the prettiest frocks I have seen here was worn by a charming Austrian the other evening to dinner in the famous *"Salle Dorée"* of the Hôtel de Paris. It is sketched on this page. Gorgeous, Chinese-blue satin brocaded in silver is draped rather tightly about the figure, and the extra width is rolled over into an organ-pipe plait in the back. Extremely narrow at the high waist-line, this plait grows very wide where it trails on the floor. Since this heavy fold is attached to the skirt, it becomes necessary, in order to give a certain freedom to the short, trailing portion, to slash the skirt up about six inches at the heels on each side of the back. Folds of brocade are draped high over the bust, and narrow to a mere girdle in the back. The top of the corsage is of tulle. Rich brocades are never trimmed with lace; tulle and fur are all that is allowed.

Distinctly oriental in effect are the rich, dark colors, beaded embroideries, and odd, low-hung draperies of this costume

ORIENTAL IN COLOR AND TREATMENT

With the opening of the *"Salle Empire,"* the Monte Carlo Casino is at last divided into first, second, and third class compartments on the same principle as is everything else in France. The third class compartments are free, providing that the *"Société des Bains de Mer"* finds no reason why one should not be admitted. Those who wish to pass the much decorated footmen at the entrance to the *"Salle Touzet"* must pay one hundred francs—and there they are in the second class compartment. But those who wish to be very exclusive must be properly introduced at the Sporting Club, which is not in the Casino at all, and there they will find very select gamblers indeed, and an additional game whereby they may lose money, for the Sporting Club offers baccarat.

One round plait like an organ pipe forms the train; and trains, by the way, are beginning to lengthen as the bodices shorten to mere girdles

When the always smart Baroness de Rothschild sponsors the pointed bodice, its adoption becomes an imminent question

An odd dress that I noted there this afternoon is shown on this page. It is of soft silk brocade in a dark shade of blue. Dark blue tulle worked in dark blue beads with an elaborate design in blue and steel-colored, tubular beads covers the corsage and extends below the hips in front and to the knees in the back. Below this is a drapery of brocade which is drawn up toward the front and disappears under the beaded tulle. Transparent blue tulle is set in the sleeves at the wrist with a fringe of beads falling over the hand. The girdle and the tiny bows which trim the front of the dress are of dull gray velvet. In spite of the somber colors used, the whole effect is decidedly oriental.

AFTER THE MANNER OF LOUIS XIVTH

One may dine and sup where one likes, but for luncheon, Ciro's tiny terrace overlooking the sea is *"de rigueur."* Everyone keeps late hours in Monte Carlo—indeed, the hours are so late that once I saw a dress suit wandering around the gaming tables at ten o'clock in the morning. When one stays up late, the day is, of course, late in starting, so it is not until late in the afternoon that one thinks of lunching. At Ciro's the other middle-afternoon I saw the Princess Colloredo-Mannsfeld, a tall and graceful blonde, wearing becomingly a suit of Bordeaux cloth built on the lines of a Callot frock which appeared in a recent number of Vogue. With her was a friend who wore the exceeding new, exceeding chic suit shown on page 22. Doucet created a very similar gown for the stage earlier in the season. The skirt is draped directly on the hips somewhat in the manner of the day of Louis XIV. A tiny coat

"Small in shape, dark in color, and a chic severity in trimming," says Carlier of the early spring millinery

of brocade is edged with fur, and deep ruffles of lace fall from the short sleeves.

SPEAKING OF SLEEVES

Dress sleeves may hang from a dropped armhole or from a normal shoulder seam. In the former case they must bulge at the elbows and fit snugly at the wrist. In the latter case they must fit tightly from the shoulder to the wrist. Directoire frills at the wrist and up the forearm are decidedly passé. Scanty bishop sleeves are made of shadow lace or tulle. Full sleeves must be of soft, transparent materials.

THE NEW COLORS

This is an age of crêpes and voiles. Even in these materials, Rodier shows the same strong, rich colors which made his collection so conspicuous last fall. White cotton voiles are brocaded in yellows and dull pinks, are run with heavy threads, and stamped in richly colored, allover, flower designs, or with irregular borders.

There is great color variety this spring. Couturiers have not placed a single black dress on the stage this winter, which in itself is a significant fact. Each nuance of these new colors has its own special name. Particularly chic are the many shades of light tan and brown, especially those of a greenish mustard tinge. "Emery-stone brown" is a soft, deep tone of tan; a lovely dull blue is called madonna; "coc des roches" is a terra-cotta red; a soft, pale color between lavender and violet is named "violine." Absinthe green will be one of the popular colors, and a new Sèvres green is a clear, cool tint. White will be much worn, particularly in silks and brocades.

SPRING FABRICS

A thick, soft, dull silk known as "Duvetyn" is a spring novelty. It closely resembles *peau de suède* and is light weight, extremely supple, and very satisfactory for either draped frocks or tailored suits. The smartest wool suitings have rough surfaces. One-tone wool brocades are shown in dull blues, dull reds, and in all shades of mustard and tan. Very light and soft with a mossy surface is *mousse velouté*, a summer weight *velours de laine*, which makes good-looking coats to wear with white wool skirts.

The Parisienne does not like heavy linens. In the present scheme of things, wash dresses do not figure in her wardrobe at all. Happily, the manufacturers do not limit their stock to the Frenchwoman's demand, but weave all sorts of dainty summer fabrics which appeal to Americans who, in spite of Parisian example, demand wash dresses for hot summer days.

THE CHAMELEON HAT

Styles in hats change so quickly. A new shape appears, and in three days everyone is wearing it. So all we can safely predict for the early spring is that hats are to be small, and dark colors only will be smart.

One of Carlier's newest models, which is sketched on this page, is of fine black tagal with wired loops of dead-white tulle standing high in front. A touch of color is added in the shape of small blue and gold ornaments which hold the tulle knot. Very smart also is the second Carlier model shown on this page. A tricorne of tagal with a black brim and a green crown, it is trimmed with wings of black tulle edged with green tulle.

These delightfully inconsequential little coats of rich brocade are easily recognizable as Doucet's own

Smart evening hats do not differ in shape from street hats, but are covered with jet instead of satin, and are trimmed with paradise, long, slender ostrich feathers which stand up stiffly, or with a single, miserable-looking feather called "Dumidis," which looks like an ostrich feather which has been plucked and singed.

E. G.

VOGUE POINTS FROM MONTE CARLO

AT the Café de Paris a very smartly gowned Englishwoman wore a bracelet, at once conspicuous and of dignified beauty, which consisted of twenty rows of closely set seed-pearls held in place by slender bars inset with diamonds.

Embroideries of contrasting colors are not smart. Materials must be embroidered in the same colors, or else in silver or gold thread.

Women who wear narrow, pointed trains should learn to walk slowly, for nothing is more ungraceful than a quick, nervous walk which jerks the train from side to side.

The round neck and Pierrot frill disappeared with the peasant blouse. Smart frocks are V-shaped at the throat. Formal evening gowns are split to the waist-line in the back, and are very little higher in front. With the frock which is high in the back, and low and square in front, a small bunch of artificial flowers is worn on the edge of the décolleté neck half way between the shoulder and the bust, just as it was worn in the days of Madame de Maintenon.

The peacock feather in white, and in traditional blue and green is being used as trimming for hats. A smart model showed a black velvet béret, encircled by four-inch green peacock feathers, placed erect; the ends were concealed beneath a wide band of plaited satin ribbon which gave hight to the béret crown.

A small, black turban of black chip, one of the first of the spring models, showed a trimming of two long, white peacock feathers, which were posed directly in front, sweeping over the crown to one side.

The tassel is the favorite form for earring or for pendant. Many earrings are composed of seed-pearls, ten or eleven strands of which hang from a tiny diamond top, making a perfect little tassel, not over half an inch in length. This tassel is suspended by a single thread of pearls from a large diamond screwed into the ear. These earrings were first worn by the manikins at Lady Duff-Gordon's opening, and they have been adopted by many of the smartly dressed, notably Vera Sergine, one of the most charming and attractive among the noted young tragediennes of Paris. The tassel pendants are of the same shape and size as those which formerly ornamented the twisted ropes of pearls. Now they are made of real pearls, or of diamonds, and are hung from a short, flat band, composed of four strands of pearls, or from a piece of black moire ribbon. When hung from the ribbon, they are attached by means of plaques of diamond-studded platinum, which are sometimes very massive, and sometimes of the most exquisitely delicate tracery.

The new little hats Carlier sends to the Riviera have tulle trimmings wired to a most surprising stiffness

A YEAR AGO CHÉRUIT LAUNCHED HER PANNIER IN ITS EXTREMEST FORM, SINCE WHEN ALL EFFORT HAS BEEN BENT ON MODIFYING IT—CHÉRUIT HAS DONE NO MORE THAN SOFTEN IT TO A SLIMMER SILHOUETTE, WHILE OTHER DESIGNERS HAVE REDUCED IT TO A MERE DRAPERY OF THE SKIRT ITSELF

In January of 1912, Chéruit first conceived the pannier, and her original sketch was then, when it seemed a thing unheard, shown in Vogue. Now, as a costume for Mlle. Jane Provost, playing in "La Femme Seule" at the Gymnase, she designs this model in old-blue velours, which, except for the more clinging pannier and the drapery of the lower skirt, varies scarce a line from the first model. Lace collar, long, tight sleeve, narrow girdle, sidewise waist-closing, and slit over the foot were all there represented. Doubtless Chéruit means to continue her mode into the summer season

In accordance with the edict for odd posings of straight feather trimmings, we have a high aigrette stuck stiffly upright at the back of a flat, black lace hat rolled broadly at the side

To "La Femme Seule" several prominent dressmakers have contributed noteworthy costumes. Drécoll gowns Mlle. Marguerite Caron in a creation developed in what he picturesquely calls "split pea green" liberty satin. The upper bodice is of lace, the lower of the green satin which forms the skirt, and is cunningly draped to a pannier silhouette. Over bodice and skirt is slipped a little tunic of transparent "split pea green" chiffon broidered in a brocade-like design with gold beads. The long, tight sleeve of the transparent chiffon points sharply between the third and fourth fingers

DRÉCOLL AND BEER ARE UNITED IN THEIR ADVOCACY OF THE SLEEVELESS JACKET, A STYLE WHICH WILL COME INTO THE FULL MEASURE OF ITS POPULARITY AS THE THERMOMETER STARTS UPWARD—DRÉCOLL ALSO OFFERS A DRAPED COAT THAT REMOTELY SUGGESTS A RUSSIAN ORIGIN

HOW to wed a Russian blouse to a pannier and not create a misalliance? Behold Monsieur Drécoll's achievement. The long coat of white liberty satin is bloused à la Russe, buttoned diagonally across the front, sashed broadly with white moire, and draped to simulate a flat pannier. The sleeves are inserted with slight fullness at the normal armhole and frilled with lace at the hand. The low-set drapery on the skirt follows cleverly the rounding line of the coat.

BEER uses a lovely new fabric of red-striped white etamine figured with little red *"art nouveau"* blossoms set in dull green leaves to develop this little frock which is worn with a sleeveless jacket of brocaded *"velours de laine."* A narrow strap of white kid ornamented with jade buckles belts it across the back, but slips through slits at the side and clasps with a buckle of jade. The fronts of the coat fall loose, and the revers are of white etamine trimmed with green buttons.

WITH practicality, simplicity, and economy, plus the name of a famous designer to recommend it, this fetching Drécoll model has a fair road before it. A sublimation of the old-time jumper, which died only from an excess of popularity, this little, sleeveless coat will be welcomed as a summer mode *par excellence*. Drécoll shows it of red and white striped "organ cloth," belted, and worn with a skirt of white serge. The novel surplice collar ends abruptly in a buttoned effect on the side.

WHAT *the* DESIGNERS THEMSELVES PREDICT

Beer and Drécoll for the Sleeveless Coat, Bernard for the Cutaway Eton, Premet for the Godet Plait, Béchoff-David for the Contrasting Sleeve, and Each Man Seeking Inspiration for a "Succès Fou" at the Openings

THESE first days of February are portentous ones for the men and women here in Paris who know that the eyes of all the fashion world are shortly to be turned in their direction when, in the middle of the month, they raise the curtain on the modes of spring. The air is charged with rumors, but you will not find a single couturier who will commit himself further than to state, perhaps, what lines his own particular house will show.

They are a cautious group, these Parisian gownmakers of great renown, and well they know that though designers may create and buyers may buy, the final test of a mode is whether or not fair woman will wear it. The models presented on these pages show the most recent productions of a number of the famous couturiers of Paris, who have come to be regarded as the first and last authorities on dress.

Several new tendencies which may develop into full-fledged modes indicated in a Bernard frock in red-and-white

DESIGNERS OF THE SLEEVELESS COAT

Conspicuous among the novelties of the spring modes are the sleeveless coats—offshoots from the gowns with contrasting sleeves, and an attempt, perhaps, to revive the once popular jumper, hints of which are occasionally seen in one-piece dresses with long shoulders or shoulder caps, under which are worn lingerie blouses or chemisettes and sleeves of lawn.

The two most attractive models of sleeveless coats that have already been shown are offered by Beer and Drécoll, and both of these models, strangely enough, are developed in red and white. The Drécoll costume sketched on page 24, is composed of a white serge skirt with a jacket of red-and-white striped organ cloth which is sleeveless and which is worn over a liberty satin blouse. The shawl collar crosses in front on a surplice line, and ends abruptly in the middle of the right side with two round, steel buttons.

Over the shawl collar falls a collarette of lace. The crush belt of white satin closes with fantasy steel buckles. A normal waist-line and a buckled belt. Both are departures from the established mode.

SEVERAL NOVELTIES IN A BEER MODEL

The Beer model shown on page 24 is of white etamine, striped with red, and flowered in small *"art nouveau"* roses of ruby red with dull green leaves. The waist is a full kimono with a pointed, décolleté neck, and a sailor collar of red chiffon. The sleeves are fulled into long, plaited shoulders, and bag over the hand where they finish with a wide ruffle of the etamine, and an inner frill of the chiffon. The latter continues up the side of the sleeve at the back—a very different effect, set as it is in a full sleeve, from that given by the side frill, which is now decidedly passé. The skirt is plain in front, but is trimmed in the back by two separate panels which start at each side of the belt, hang free to the knee, and are there caught in by a large bow of the red chiffon. Over this dress is worn a smart, sleeveless jacket of red brocaded ratine with loose, hanging fronts; the back, however, is held snugly to the figure by a narrow belt of white kid which passes through openings in the side seams, and fastens with a green jade buckle; similar buckles ornament it in the back—again the use of a belt and buckle at the normal waist-line. The jacket is trimmed with revers of white etamine, adorned with small, green buttons.

WHAT DRÉCOLL AND BERNARD PREDICT

In accordance with the prediction for long suit coats, Drécoll is showing the model sketched to the left of page 24. This is a somewhat elaborate tailored suit of white liberty satin with a long, draped coat buttoning diagonally down the front, and belted at the waist with a sash of white moire ribbon. This, of course, gives the coat much the effect of a tunic. The sleeves are long, are eased into a normal armhole (a noteworthy point), and are trimmed at the wrist by a frill of lace and a plaited cuff of the material fastened by three, satin-covered buttons. The collar is a modified Robespierre, which has not yet accepted the sentence of death passed upon it by some designers. Unlike the first models, however, this style rolls over to a mere nothing in front and is fitted to a deeply V-d neck.

In striking contrast is the jaunty little coat made by Bernard and illustrated above. This shows the other extreme—the very short coat. Its general line is that of the loose-backed Etons which have had such a run this winter, and which Bernard favors for the spring. It is made in a light weight wool rep in the fashionable shade of mustard, and is cut with kimono sleeves. Deep plaits are laid over each shoulder. The jacket points down in the back to below the line of the hips, and is cut away to the chest in front where it ties with a bow of self-toned ribbon. The three-quarter sleeves are loose and ample, and are trimmed with a cuff of lighter toned, mustard-colored linen embroidered and edged with plaited ruffles of batiste. It would seem that the struggle between the long and short sleeve had not yet been given up. The skirt opens in the front and is scant at the feet, but full through the knees. This fullness is attained by slashes and inset box plaits which disappear into the stitched seams at the hips—a rather new way of achieving this bouffant silhouette.

An old mode, that of the short-sleeved, cutaway Eton jacket, for which Bernard is now petitioning a new lease of life

The hat, one of Carlier's new turbans, has a high, bowl-shaped crown and a little, rolling, derby brim. It is trimmed with disks of black velvet and a jet bow shaped like a windmill.

A second model from Bernard, shown on the left, is a good-looking frock of satin

Francis, the conservative, clings, in his first spring tailored model, to his almost traditional line of cutaway front, short basque, and straight back. The mustard-colored, woolly serge is trimmed very simply with braid buttons and rows of stitching

A pale crêpe, on which vivid Chinese figures are gracefully distorted, is the material of this gown which Bulloz wisely leaves undisturbed by any distracting garnitures; the lace yoke and sleeve are noteworthy in their oneness

Madame Robert is, as usual, the first to offer models of value in the strictly summer gown. Here, as in most of her lingerie frocks, she uses white wash net, cotton-embroidered, which for the skirt is side-plaited in three tiers, and on the waist forms a straight yoke cut in one with the sleeves. Hat from Carlier

IN SPITE OF AN OPTICAL DELUSION OF FULLNESS, SKIRTS ARE STILL MEASURED BY THE INCH AND NOT BY THE YARD—THE BODICE NOW BOASTS A NEW LINE IN THE WING-LIKE JOINING OF YOKE AND SLEEVE

surah printed in red and white. The skirt is gathered at the hips, the fullness continues to the knees, and there is a slight upward drapery in the front. A smart feature is the vest of heavy white linen, cut like the vest of a man's dinner coat, and fastening with three large, mother-of-pearl buttons. The front is full, and is cut in a deep, rounded opening to show the chemisette of white batiste. This is pointed at the neck, and is trimmed down the middle with nine, tiny, linen buttons. Beneath this is a plain, inner yoke with a high, standing collar of the batiste finished top and bottom, as is the V-shaped chemisette, with the narrowest of bias bands. A piece of inch-wide, blue satin ribbon ending in a tassel runs around the middle of the collar and hangs from a single button of mother-of-pearl. The sleeves are long, and are inserted into the normal armhole with fullness. They finish with a tightly buttoned cuff of white batiste, trimmed at the hand by a triangular, turnback cuff with a picot edging. This cuff is held in place by a band of satin ribbon such as trims the collar. The seams of the dress are piped with linen, and a rolling collar of the linen runs across the back from either side of the front opening of the chemisette.

THE CONSERVATIVE FRANCIS

Francis is ever conservative—one reason why he is popular with Americans. His first spring model for a tailored suit, photographed on page 26, shows a clinging to his almost traditional line of cutaway front, short basque, and straight back. It is developed in mustard-colored serge, in the new, soft, woolly weave, and is simply trimmed with braid buttons and rows of stitching. The empire skirt opens in front, and being scant at the bottom, is slashed up and joined more loosely with braid buttons and silk loops. An interesting feature, not visible in the illustration, is the small, six-inch, square yoke set in the middle of the back of the skirt. This runs from the belt to the hips, and the skirt is attached at the bottom with the slightest suspicion of fullness.

For Mlle. D'Elbe, playing in "La Femme Seule," Zimmerman has designed this frock which shows new vagaries of accepted modes

Premet advocates the narrow skirt with fullness at the hips; his coats are to be long with a full, godet-plaited basque

ROBERT ON THE SUMMER FROCK

With regard to the strictly summer gown and the sporting costume for the summer, Madame Robert is, as usual, the first to offer models of value. Her things are simple, dainty, attractive—three requisites which have made the reputation of her house, and which have acquired for her one of the smartest clienteles in Paris. Her wash gowns this year are chiefly made in net or crêpe, while her outing suits are in ribbed serge and summer weight ratine. She, as well as several other designers, favors the combination of red and white.

This model illustrates the belief of Béchoff-David in the continuance of the surplice, and his faith in his own creation, the contrasting sleeve

The illustration on page 26 shows one of her exquisite lingerie gowns. This is made of white wash net, embroidered in heavy, white, mercerized cotton. The skirt is formed of three tiers of the net bordered with the embroidery, and is laid in inch-wide, side plaits. The waist has a deep, straight yoke of the embroidered net, cut in one with the short, kimono sleeves, and a full lower part made of the plain white net, laid in plaits corresponding to those of the skirt. A crush girdle of madonna-blue satin ribbon is twisted about the waist, and fastens at one side of the front with a silk rose in shades of old-pink and mauve.

PREMET PREDICTS

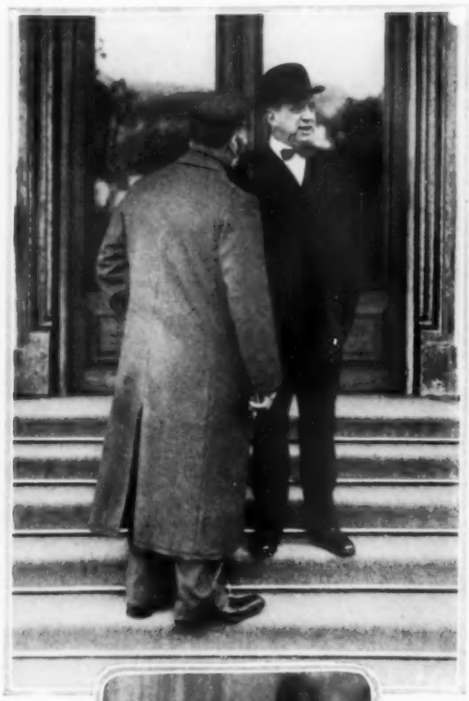
Premet believes in the narrow skirt with fullness at the hips, and the normal waist-line. His coats are to be long with a godet ripple, and his sleeves, at all events for house gowns, will be kimono. The skirts of these house gowns will be draped, and will usually be developed in chiffon.

One of the newer forms of his dress sleeves is made very scant at the top, being merely eased into the armhole; but it becomes gradually larger toward the elbow, then abruptly tight, finishing in a four-inch, buttoned cuff, cut in one piece with the upper part, much on the plan of the trousers of a man's riding suit.

The sketch of one of Premet's new spring

(Continued on page 108)

Members of two great houses of Germany—the Princess of Pless, born an Englishwoman, and the Prince de Salm



Mr. Charles M. Schwab on the Casino steps talking to Joseph, the famous Casino footman.

Tradition says Joseph is really a German nobleman who gambled too long in his youth

The Duke and Duchess of Roxburghe are Monte Carlo visitors. The Duchess was formerly Miss May Goelet

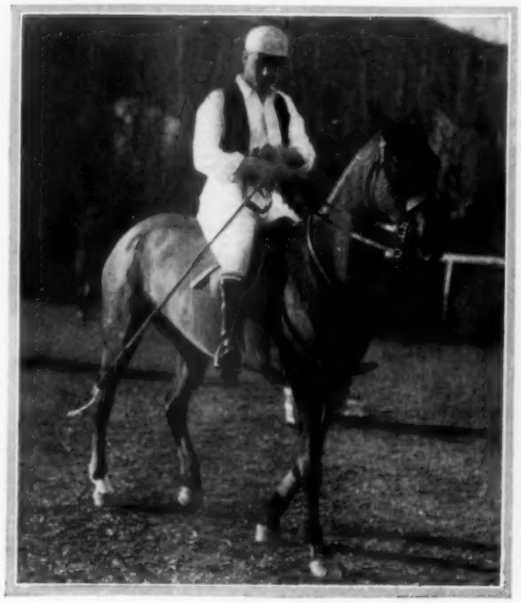
THE ENGLISH CONTINGENT FORMS NO SMALL PART OF THE FASHIONABLE HOST THAT MIGRATES ANNUALLY TO THE RIVIERA—THE CASINO FOOTMAN IS A BIT OF MONTE CARLO LOCAL COLOR

The Duchess of Sutherland, whose serious interest in sociology and literature does not lessen her enjoyment of the gaieties of Monte Carlo

The Duchess of Marlborough "en promenade" with Lord and Lady Herbert

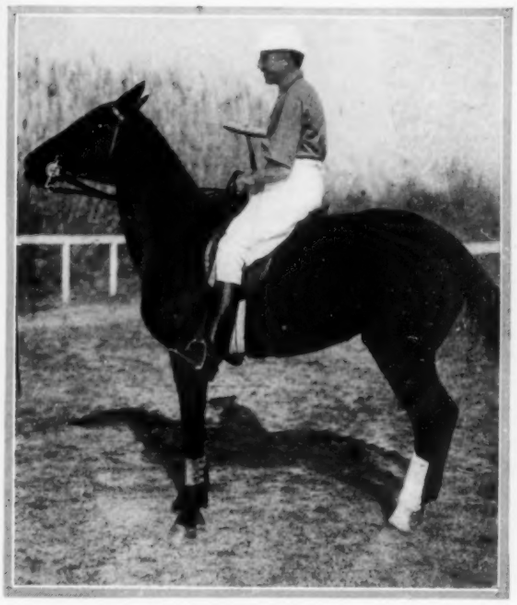
Lord Warwick and his daughter, Viscountess Helmsley, walking in the Casino gardens

THE MANY PLEASURES OF MONTE CARLO LURE A COSMOPOLITAN COMPANY OF INTERESTING PEOPLE--KEEN SPORTSMEN, FASHIONABLE SCIONS OF ANCIENT FAMILIES, AND ROMANTIC PRETENDERS TO THRONES NOW OCCUPIED OR EXTINCT

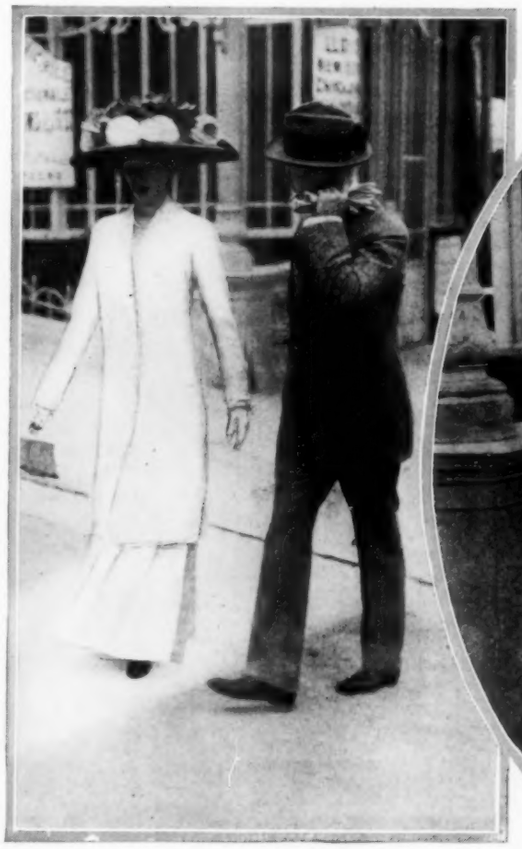


Lord Decies, who married Vivien Gould, can satisfy his polo enthusiasm at the Cannes matches

The chic Princess Colloredo-Mannsfeld of Vienna



Prince Louis d'Orléans Braganza, son of the pretender to the Brazilian throne, is a keen polo player



Prince and Princess Miguel de Braganza. The Princess was formerly Miss Anita Stewart

Don Jaime de Bourbon, pretender to the Spanish throne, in front of Ciro's

The Prince and Princess of the ancient French house of Faucigny-Lucinge

MODISTES PROPHESY THAT TO THE GENERAL RULE OF SMALL, CLOSELY FITTED HATS NECESSITATED BY THE MODISH FLAT COIFFURE THERE WILL BE ONLY THE SINGLE, TIME-HONORED EXCEPTION OF THE PICTURE HAT

MODELS SHOWN BY GERHARDT

A Léontine helmet of bluet horse hair brimmed with mauve picot straw. Directly in back, a mauve fantasy in imitation of an aigrette erects its spindling length above a small bow of the bluet and mauve straw

Georgette advocates a sweeping line in this hat of black picot straw lined and crowned with purpl faille. The brim is secured by a bunched mélange of pink roses, purple berries, and leaves of purple and emerald

The delicate transparency of the lace-covered frame is clouded by a veiling of black Alençon net. Chic in its incongruity is the somber trimming of black jet cherries, jetted leaves, and black picot ribbon streamers, with a dash of brilliancy in twists of bright, green-ribbed velvet ribbon and green leaves. A Léontine model

In this Georgette model, taupe picot straw is the unassuming background for a crown-encircling ribbon of terra-cotta brocade and a brim edging and double plume of ostrich feathers in taupe and terra-cotta

A crown of white satin is shirred into a brim of black picot straw. The pompom of white cock feathers finds its rightful place, according to present modes, directly in the back. An Evelyne Varon model

AFTER *the* MANNER *of an* OLD STYLE-BOOK

By MARGARET ALICE FRIEND

OVER a hundred years separates the birth of the Pierre La Méssangère "*Journal des Dames et des Modes*"—a delightful little arbiter of dress of the late 18th century—and the genesis of a new fashion book modeled closely on the old. A few men, prominent litterateurs and artists, who are not content with the average fashion book of the day, have initiated this new journal which has every feature of the original little masterpiece: the same name, size, and form, the same sort of paper and printing, and the same style of engraving. Men who now occupy a like place in the artistic world with those clever artists whose work adorned the old book have been selected to illustrate its successor. How charmingly they are doing it is evidenced by the random selection of pictures on this page. But as these are not reproduced in color, as are the original, not half their charm can be felt. Among the contributing artists are Bernard Boutet de Monvel, Drian, Gosé, Martin, Brunelleschi, Barbier, Léone George, Abel Faivre, Paul Iribe, Lepape; the list of writers, headed by Anatole France, comprises names distinguished in the great world of letters.

"A fad for the delectation of the elect," say the knowing in such matters, "which will enjoy but a short life." Mayhap, but doubtless it will be honored by posterity, for it is highly probable that a collection of these faithful reproductions of Pierre La Méssangère's old journal will be treasured as a careful chronicle of twentieth century French fashions. The very interest taken by these illustrious men will serve to show the future that, essentially, the Paris of to-day is what it was a hundred years earlier—industrious, extravagant, enthusiastic, frivolous, ingenious, and erratic, yet always as constant in its devotion to elegance and beauty as it was in the time of the *Incroyables* and the *Merveilleuses*.

Robe de promenade en Surah à lumieres et taffetas peint à la main; bordée de velours noir. Chapeau de paille orné d'un panache en duvet de Cygne.

A hundred years ago "La Journal des Dames et des Modes" chronicled the ways of the pannier, and now in its twentieth-century facsimile Brunelleschi again paints its charms

AND THEREBY HANGS A TALE

But who was this Pierre La Méssangère, and what of his book? Thereby hangs a tale.

In the summer of 1761, in Bauge, an old town in France, was born Pierre La Méssangère, who, from his birth, was destined by his parents for the priesthood. This destiny accomplished, the unusual gifts of the scholarly mind of this young man gained for him the honor of the chair of Belles Lettres and of Philosophy at the college of La Flèche. But the Revolution broke into this career; the churches were closed, the congregations dispersed, and the convents and monasteries were absorbed by the state; and when this period had passed, though the persecutions against the church were less rigorous, the religious life was not permitted to resume its old course, and the priests were obliged to conceal the signs of their profession. Thus deprived of their income, they were forced, in order to gain a living, to accept any form of

(*Continued on page* 104)

Manteau de velours violet garni de renard naturel. Tailleur de drap vert vipère.

The poster art aptly illustrates the exaggerated outlines of many of the present-day fashions

Manteau de pilotte en velours bleu garni de skungs. Bustier de satin bleu.

Mlle. la Mode is a miniature replica of mamma —gaiters aside

Tailleur de velours blanc frappé garni de Lustre et de Passementerie.

A frankly detailed definition of a passing fashion is achieved in the drawing by Simeon

THAT FANCIFULLY PATTERNED FABRICS WOULD NOT SURVIVE THE WINTER SEASON WAS RATHER FREELY PREDICTED, BUT NOW THAT PLAIN MATERIALS, SPECIALLY WOVEN TO SERVE AS BACKGROUNDS FOR THEM, HAVE COME TO THEIR RESCUE, THEY ARE GRANTED A NEW LEASE OF LIFE

GOWNS FROM FRANKLIN SIMON & COMPANY

A SHORT, one-sided overskirt extending across part of the front and back gives a delightful irresponsibility to the drapery of this raisin-colored charmeuse gown. The waist shows a combination of the plain and brocaded material with a yoke and deeply pointed undersleeves of chiffon. The long, brocaded sash-end, finished with the so prevalent picot edge, not only connects the waist with the skirt but balances the opposing drapery.

THE vest of finely plaited, dark blue chiffon, prolonged to the dimensions of an Elizabethan stomacher, here forms the connecting link between bodice and skirt. Over the latter, which is of plain blue crêpe de Chine, hangs a tunic of blue-dotted, black charmeuse on which is superimposed, at the back, a drapery of blue chiffon. Embroidered batiste and net are used for the prettily shaped collar and for cuffs on the bishop sleeves.

IN this model is shown a pleasing unity of a wash fabric with a dark silk. To a skirt of dark blue crêpe de Chine, half pannier, half panel, is attached a waist, part blue and red polka-dotted cream batiste, and part blue and red Bulgarian embroidery. Bright pieces of the latter encroach in an odd manner on the dark skirt. The blue mousquetaire sleeves are cuffed by embroidered cream batiste, matching the round, turnover collar.

A MÉNAGE *on the* MEDITERRANEAN

Pointing the Way to the Delightful Feasibility of Setting Up Housekeeping for the Winter Season in a Riviera Villa

By BLANCHE McMANUS

"LIFE in a villa!" The very words suggest a mode of existence with a fascination quite individual. Once the word "villa" was associated with the blue of Italian skies and the romance of Italian lakes, but now, for the perfection of what is termed "villa life," one turns to the French Riviera, the haunt of European society for half the year. Here, along some hundred miles of Mediterranean coast, on the slopes of wooded mountains, are dotted shining white villas which look for all the world, as one imaginative writer has said, like the white eggs of gigantic seabirds nestling among groves of fruit-burdened trees.

A villa we wanted that winter and a villa we would have, but were we bold enough to go hunting for it along the *Côte d'Azur*, that playground of princes and millionaires, when we belonged to neither category? This we asked ourselves a bit anxiously, and our enthusiasm cooled into practicalities. True, there were the "*Agences de Location*" which make a business of renting houses, villas, apartments, and the like, in Riviera centers, and in Paris there were those anxious and ready to throw light on any subject for the delectation of the stranger, even to the renting of a villa hundreds of miles away. But finally, bewildered by many brilliant and costly offers, we decided that the best way to find a villa was to look for it ourselves. Thus it was that early in the year we set out in our motor to explore this famous "Coast of Blue."

IN SEARCH OF A VILLA

Three days over the matchless roads of France, and we dropped down on the warm, sun-bathed shore of the Mediterranean. Beginning at Mentone, the eastern limit of the French Riviera, and winding along palm-shaded roads and through flowery lanes, we searched this enchanted coast for our villa. Villas there were aplenty, and as it was still early in the season, that sign—"*A Louer*"—was still hanging before many a gateway. Oh, for the golden "Open Sesame!"

Riviera villas have certain well-defined characteristics. They are all built so as to catch the sun at as many angles as possible, for the sun is "one of the great attractions" of the Riviera. The exteriors are most gay to be in harmony with the semi-tropical clime. The architecture is really a blend of the various styles of the southern countries of Europe and the enchanted lands farther east. Rough stone of the mountains is stuccoed over to marble smoothness, painted in white or some delicate tint, and ornamented fantastically. Often the houses are decorated with brightly colored porcelain ornaments, and no true Riviera villa is complete without a frieze, four or five feet deep, stenciled under the projecting roof of pink or red tiles. This frieze may be of brilliant flowers, and we noted one house, obviously that of an automobile enthusiast, that had a frieze of motor cars encircling the wall; another was garlanded with cupids. Then there is always a terrace with a balustrade, sometimes sheltered by an Italian pergola. The gardens are terraced up and down at acute angles, and cling as best they can to the mountain sides which, all along the Riviera, rise abruptly from the sea. At Monte Carlo and its near neighbor, Beaulieu, we saw magnificent structures buttressed on the sides of precipices with veritable hanging gardens, over the terraces of which ran a riot of brilliant flowers. We whirred over the mountains of the Esterels into Saint Raphael, the western limit of the Riviera, where we began seriously to investigate Valescure, the lodestone which had drawn us thither from the first—Valescure, the latest addition to Riviera villadom.

THE LATEST ADDITION TO VILLADOM

Valescure is a speculative scheme of two English nobles who have practically cornered the loveliest spot on the coast and are founding an ideal villa colony in a natural park of parasol-pines. This lovely spot lies in a sheltered valley cradled between the red porphyry mountains of the Esterels and the blue Mediterranean. Here are many private villas, as well as others which each season are offered for rent.

Riviera villas are rented for a season of six months—from November to May—and prices run from six hundred dollars for a modest seven rooms to as many thousands for a house of thirty rooms with servants' quarters, stables, and garage. Guided by th. Anglo-American renting agency at St. Raphael, we looked upon villas that had been hallowed by the presence of Grand Dukes, Princes and minor royalties, and prices rose in proportion to the social position of the quondam owners. Great artists of the opera and drama who had wintered here also likewise added something to the rent. Indeed, we were offered the place of a great singer that was furnished with antiques and filled with works of art and signed souvenirs from celebrities. All of this was very interesting, but we shirked the care involved in living with such treasures, and though the couple of thousand dollars rental was cheap for the contents, it was dear for the responsibility.

There were estates of twenty-five or thirty rooms which had their own plants for gas, and not so much as a single bathroom! There was one curiosity of four bathrooms and seven bedrooms, which must have been designed for an American, for even one bathroom to a house is singularly up-to-date for Europe. According to foreign standards, however, these Riviera residences are very modern.

THE SEARCH IS OVER

At last we found the right ménage for a family of two, an automobile, a cat, and two dogs, and at a rental of a thousand dollars for six months. This included, all furnished, a drawing-room, a dining-room, four bedrooms, a bathroom, two servants' rooms, kitchen, gas, central heating and telephone. Though we were informed by the agent with bated breath that it had had for its last tenant a royal Russian Duke, and had previously been leased to the daughter of a "hundred earls," it actually won on its own merits.

The four acres "or thereabouts" that composed our demesne was surrounded by a high wall which made of it a *maison clos*. The entrance was worthy of a château. A terrace, flagged with red tiles and bordered with a white balustrade and terra-cotta vases, stretched up one side and was sheltered, not by the pergola of Italy, but by its French substitute, an arbor of delicate ironwork over which roses clambered. This delightful spot served admirably for an outdoor living-room.

The house was buried in masses of pink laurier roses, which in America is known as the oleander and which here grows to tree-like proportions. A deep frieze of the blossoms was stenciled under the projecting roof, thus completing a delightful color scheme of cream, rose, and green, with a strong note given by the blue porcelain vases with their crimson geraniums which adorned the balconies.

(*Continued on page* 80)

The riotous bloom of the hanging gardens beautifies the highroads of Monte Carlo

A white marble stairway, fit for a palace, leads up from the garden to the loggia

To the feminine motorist or the girl who finds the extremely small hat becoming, will appeal this white, Milan straw toque, with its inserted white wings and breast binding. Designed by Knox

The tam o' shanter shape remains with us. Here it is made of gray hemp with the puffy crown secured to the brim by a tasseled pompom of ostrich feathers. From Phipps

This panama hat, from Phipps, with its center-front trimming of moire ribbon and upstanding jet and feather mount, recalls its winter predecessors. The brim is bound with white braid

Dash is contributed to this conservative tailor shape of écru hemp by a facing and crown banding of cerise crêpe de Chine. A rosette of castor-colored chamois hair sustains the curled cock feathers. Model from Phipps

SPRING MILLINERY IN NEW STYLES AND IN THE STYLES THAT, ENCOURAGED BY WINTER APPROVAL, HAVE BEEN SUCCESSFULLY DEVELOPED IN FINELY WOVEN STRAWS

A noticeably successful adaptation of elaborate ostrich plumes to street wear. The cerise feathers are arranged in long, swerving lines on a simple, straight, tailor shape of black Milan straw. Model from Knox

AS SEEN BY HIM

Into a Two Months' Season Must be Crowded All Our Social Activities, for To-day the New Yorker, Like His English Cousin, Is a Veritable Nomad

LIKE its predecessors, the present season has slipped away into a gray past—not a very different sort of season from all those others with their dances for young people, their dinners, their lectures, and their balls; and yet every season has an individuality of its own, and within the last few months, more than ever before, there have been many delightful entertainments of a really unique character. Especially is this so in the ultra-Bohemian set, which Mrs. Harry Payne Whitney cultivates, and which Mrs. Guinness and Mrs. John Astor, Mr. Henry Clews, Jr., and Mr. Frank Crowninshield have piloted to success.

Among the more formal débutante entertainments that have left their mark upon the season's record are numbered Mrs. Clarence Dinsmore's ball held in the beautiful ballroom of the Ritz, and Mrs. George Gould's dance given at her own New York residence.

Monsieur André de Fouquières has come among us and talked prettily and poetically upon subjects which, though of vital importance, must necessarily seem to the Anglo-Saxon somewhat effete. Monsieur de Fouquières is a man of the world, yet he has all the qualifications of the successful litterateur—is clever, versatile, amiable, and practical.

However, it is not in the rôle of social dilettante that Monsieur de Fouquières has come, but to explain those wonderful Persian balls which, under his inspiration and direction, were recently given in Paris, to discourse on the History of Dress in France, and to observe America and Americans for his literary work. Though he neatly managed to be more British than French in his discussion of modern masculine dress, he could not entirely escape his Gallic bias.

Copyright, 1912, by Marceau

Miss Madeleine Edison, daughter of the inventor, is to marry Mr. John Eyre Sloane, a cousin of the Countess of Donoughmore and of Lady Greville

THE TWO MONTHS' SEASON

All that has been done has been crowded into a few weeks, for it must be remembered that our New York season, like that of London, lasts but two months. The only difference is that, in London, the season does not get really started until the end of May, while in New York it begins promptly in the middle of November and breaks up by the middle of January. Many prominent families keep their town houses closed three-quarters of the year unless they have a sufficiently large retinue of servants to keep both town and country establishments going.

Mrs. Harry Payne Whitney, for instance, occupies her big house on upper Fifth Avenue in November and December. In January she and her husband go to Melton Mowbray for the hunting, and from March until May they are in Paris. Then they go to Long Island for polo and the outdoor sports. Sometimes they run over to Newport in July, August usually finds them in the North of England and Scotland, and in October they are back on Long Island to enjoy the beauty of the autumn that is peculiarly ours.

Mr. and Mrs. Cornelius Vanderbilt have, besides their Fifth Avenue residence, a Newport home and a *pied-à-terre* on Long Island, but usually they are abroad from late winter until August. The Hitchcocks have three establishments, one in the Meadowbrook country, another at Aiken, where they entertain quite largely, and still another at Newport. Mrs. Stuyvesant Fish has a town house, the little Fish kingdom at Garrison on the Hudson, and the Crossways at Newport.

A great retinue of servants is required for so many establishments. Twenty-five to thirty is a common number now, whereas ten years ago only Mr. William K. Vanderbilt and a few others had anything like this following. With this increase in the number of servants has come also a new office—that of the "groom of the chambers," who is regarded as an absolute necessity in every English country house of pretension. In a few leading families where the position has been held here, it has usually been disguised under another name. The position of this servant—for he is a servant—must not be confused with that held in some households by a young secretary who takes into his hands the arrangement of all entertainments, and who is not a servant.

THE GROOM OF THE CHAMBERS

The groom of the chambers is a species of butler whose principal duty is to announce visitors to his mistress. He may also be looked upon as the custodian of the sitting-rooms, besides being on duty in the corridors in case his services should be required to show guests to their rooms or to open or close doors. He remains in the front hall in the afternoon in readiness to announce visitors or to receive the cards left. He makes the round of the sitting-rooms three or four times during the day to ascertain that everything is in order. He must attend to the desks in the different rooms, see that the ink-pots are filled, that there is writing paper, envelopes, and postage stamps. He assists in waiting at breakfast, luncheon, and dinner. He stands outside the drawing-room or library door to open it for the guests as they severally come down before dinner. He assists in carrying the tea and coffee into the drawing-room after dinner, and is in attendance in the hall when the family retire for the night. This custom is a survival of the days before electricity, when each guest was handed a bedroom candle. A groom of the chambers does not wear livery, but he receives an allowance for plain clothes in addition to his regular wages.

This is quite a different position from that of a house steward, who is a species of head butler, exempt from menial duties, and one who must have a sitting-room allotted him in the house. This person, in this country, corresponds to a species of secretary. In England he engages the men and women servants, with the exception of the personal attendants of the family. In New York and vicinity the housekeeper looks after this, but it is much better to have a man over the entire establishment.

OUR NOMADIC TRIBES

New Yorkers are never settled for many months at a time, and the city that they call home sees them for only a very few months of the year. And as not all the notabilities, or not even a majority, are here at the same time, we have no strongly welded social body, no concerted action, no strong *esprit de corps*. The days of the old "Knickerbocker" domination are past. Mrs. Edith Wharton in her new serial in Scribner's has a little fling at these same Knickerbockers, whom she calls aborigines, and Washington Square their reservation. But the Square was never their stronghold. It was Bond Street and University Place, it was Lafayette Place and Fourteenth Street and bits of Fifth Avenue and a small section of Second Avenue. Waverly Place and the cross streets adjacent to Fifth Avenue were always smart. In even older days State Street and the Battery and Pearl Street and St. John's Park were the fashionable sections. The so-called Knickerbocker element hardly plays a part to-day in the pageant of society. A few of the fit who have survived have married money and keep up family traditions just as they do in England and France.

Instead of the so-called "four hundred" of other days who were all gathered in the metropolis for a definite season, society is now divided up into many sets—an absurd term which in lieu of any other descriptive word one is obliged to use. A set simply means some fifty or one hundred, or perhaps even more, people who are congenial. In the country they live in the same neighborhood and have the same clubs and general interests. Each set entertains and has a good time among its members, and only occasionally is there some big affair in which the "best selected" from each set amalgamate.

THE MIGRATORY ENGLISH

What a remarkable transformation has been wrought within the last six years! In England, as well as in our own country, there is a tendency on the part of many to shorten the sojourn in the metropolis as much as possible. Dukes and duchesses are becoming rare in metropolitan circles. They are leasing or selling their great town houses. They put up at hotels a few days for the opera or a court function, and then they jump into their cars and are away home to their country estates. Others spend much time traveling. The best town houses are now occupied by colonial millionaires and Americans. A wedding or the bringing out of a daughter may mean a London season, but even then dances are given in hotels, and there are always rich relatives who lend their town houses if one of their clan is expected to make a good marriage. Political hostesses keep open house, but beyond this the number of permanent hostesses is small.

BLIND FOLLOWERS *of the* BLIND

THOUGH the skepticism of recent generations has resulted, in some cases, in so violent a negation of authority as to threaten the stability of society and the spiritual welfare of the race, it is most noticeable that the tendency of the dark ages blindly to follow the leadership of demagogues is not wholly abated; it goes after newer lights. A new political party develops, and the leading question with the majority is not what the platform is, but who are the leaders? If among these are found women and men identified with notably good causes, the rank and file promptly assume that, however lacking these leaders may be in a knowledge of the science of government, somehow any plan for the administration of public affairs presented by such worthy people must inevitably be in the line of public benefit.

THIS unquestioning acceptance of authority is the error, not alone of the man in the street, but often of those who stand in the position of teacher and guide to him. The university professor himself, whom we must admit to be at the very fount of knowledge, and who, in the last analysis, is the originator of many of the theories that in time become practice, is not free from the tendency to follow where a trail has been blazed. This is hardly fair to the man in the street who at least has a right to expect that those whom he acknowledges as his leaders should forge their own opinions. In the old days "thinkers were not above their business."

IN a republic especially where every citizen has an opportunity to make his opinion—wherever culled, however erroneous—a part of the political doctrine of the country, is there the need that each man do his own thinking. The price of failure to exercise the reason which differentiates us from the brutes is not alone an aggregation of ignorant political units, but many disastrous political mistakes. Probably few experiments have done more to retard the development of civic righteousness than the inefficiency of those executives who have been rushed into office on tidal waves of reform emotionalism. In almost all of his political addresses, a certain notable speaker makes a point of urging his audience, as they value their mental growth and the attainment of the full measure of a well-rounded manhood, to owe their political opinions to no one man, to subscribe to no verbatim quotations of any one party, and to abide by no one journal. "Do not be led around by the nose by any one editor," he says, for that is what it really amounts to if one devotes himself exclusively to acquiring his opinions through the medium of one paper. He advises the men to read habitually an opposition party journal even if the preferred one is an alleged independent newspaper, and urges them to attend, during campaigns, a few meetings held by other parties than the one with which they are affiliated.

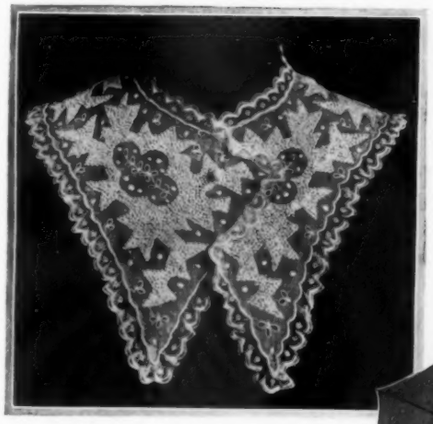
WHAT a howl of rage would go up from the citizens of even the least progressive country if the government should decree that the public school courses in reading should be abolished, and that learning the alphabet and spelling should no longer afflict the youth of the land. And yet what profits literacy to the individual or the country if those whom the government has been at such pains and expense to educate use their knowledge to so little purpose that they weakly accept as a substitute for their own reasoning powers the statements of leaders who have not been proved in the fire of experience to be worthy of this leadership? "Do your own thinking" is an essential working principle, not only for individuals but for the country, if it is to be kept from floundering up and down blind alleys of experiment.

A kerchief of linen perforated with cut-work in Bulgarian design and embroidered by hand with heavy lozenges

A parasol that more than slightly resembles a marquee, with its tent top of black-and-white striped silk, a canopied lining of white, and finally its staff ending in a "magpie" knob of enamel

A collarette of fine linen, hand-embroidered in English eyelet work, and with Cluny lace edging and insertion

Semi-watermelon in shape and watermelon in color is this parasol of taffeta, carried by a handle of ebony



Double-pointed, cape collar on which light eyelet embroidery is mingled with heavy stitchery in a Byzantine design

Collapsible motor parasol of waterproof silk made in many shades, and mounted on a pigskin handle in the shape of a case into which the parasol fits when unscrewed

Laces of Irish and Valenciennes pattern and linen covered with French embroidery are the beauties of this pointed cape

FINE LINENS FINELY WROUGHT INTO DELICATE NECKWEAR ON THE LINES OF THE OLD-TIME KERCHIEF—THE NEW BENT OF PARASOLS

SHOWN BY B. ALTMAN & COMPANY

THE TAILOR-MADE OF UNCOMPROMISING MASCULINE SEVERITY IS BEING SUPPLANTED MORE AND MORE BY THE COSTUME SUIT, WHEREIN COLLAR AND REVERS ASSUME ELABORATE PROPORTIONS, AND THE SKIRT IS SHAPED OR DRAPED IN A MANNER INTRICATELY GRACEFUL

MODELS SHOWN BY M. & I. WEINGARTEN

COATS will continue cutaway and skirts draped—this is the dictum for spring tailor-mades, which Chéruit fulfills in a suit of striped black and blue worsted. The skirt is interesting in its two-sided drapery, the folds of which are ostensibly caught up under embroidered motifs in the same tones as the cloth. The black satin revers on the coat are also draped into the notched cloth collar, on which is imposed another collar of fine embroidery—a touch of lingerie which the French often successfully employ on tailored coats.

IT would seem in this charmingly draped costume of black moire antique that Poiret had, for the moment, deserted his cherished straight silhouette for the broken lines of drapery. Even the large, winged sleeve, though arranged to fall over and take the natural shape of the arm, is cut very broad at the elbow so that it drapes slightly. However it may be with line, Poiret sticks to his colors in the great revers of satin-striped, green moire and the surprising waistcoat of deep cream-colored batiste, heavily embroidered by hand.

BERNARD, notable for the excellence of his tailor-mades, clings to the more severe type of suit, but even he shows a delightful vagary of cut in the arrangement of the ribs in this model of tan, faille cloth, a material that is promised a spring popularity. Crosswise they lie in back and front, but at the sides of both coat and skirt they run up and down. Green embroidery enlivens the shallow turnback on the cuffs, the broad, almost shoulder-wide collar, and the revers, which are unusual in the design of their notching.

THE SOCIAL CENTER *of the* HOME

The Room Where the Family Moves and Has Its Being is the Nucleus of the Home, and the Center of Comfort in This Room is the Fireplace

By LOUIS R. METCALFE

WHETHER it be called a sitting-room, a living-room or a drawing-room—that is, the apartment to which one withdraws after meals—the room in which the members of the family meet for the enjoyment of each other and their friends should be the most serviceable in the house. It is only in recent years, however, that this room has been given its due importance; heretofore it was in many cases regarded as the one room that needed no special planning, and so its decorations were apt to consist of a mass of heterogeneous furniture, bric-à-brac from a bygone age, and a jumble of family portraits.

Here the architect has conceived and executed with dignity, and the decorator has furnished with comfort

THE FUNCTIONS OF A LIVING-ROOM

The functions which the living-room is expected to fulfill depend on the size of the house. Residences on a large scale have a reception-room, a drawing-room for formal entertainment, a library, and either a den or a sitting-room for more informal use, whereas in small houses the living-room must combine two or more of these functions. Such an apartment, being the social center of the house, deserves to be given the greatest importance and to be designed with special care.

Let us take first a living-room in a country house. As it is the social center of the home life, it must be as comfortable as possible; as it is the library and a place to study and write, it must be both dignified and restful; and as it is used for the reception of guests, it must possess a certain amount of formality. The problem here is to determine the simplest way of filling all these requirements.

Anyone who has studied the decoration of living-rooms must have observed that, aside from the general planning of the room, there are three chief features which must be thoroughly satisfactory before the room can be pronounced a success—the fireplace, the furniture, and the wall surface.

THE NUCLEUS OF THE HOME

Since the fireplace is a decoration of such importance, is, in fact, to the whole decoration what the keystone is to the arch, it must be prominently located. If possible, it should be placed in the middle of one of the long walls so as to allow a generous wall space on either side. A chimney-place situated between two doors will seldom be enjoyed, as it has not sufficient privacy, blocks a passageway and loses in importance. For a room eighteen feet square, a fireplace will hardly be satisfactory unless the opening is three feet wide by two feet nine inches high; it will then call for an eight-inch by twelve-inch rectangular, or a twelve-inch circular, flue. Should the room be much larger, the opening of the fireplace should be three feet six or four feet wide. If a Gothic or Renaissance fireplace is used, its extra large opening will necessitate an especially large flue.

The greatest care must be given to the selection of the mantel, and the appropriation for this should be generous. As a rule, it is not the material that counts most; if it cannot be marble, then artificial stone or wood will serve excellently, but the mass must be dignified and the design beautiful. There are many good models to be found not only in the French, English, and Italian styles, but also in the Colonial.

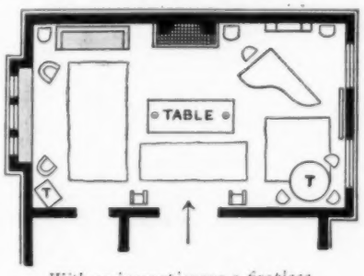
The facing is prettiest of marble or stone, but if it must be tile, let it be dull tile of the Mercer or Grueby variety, which gives the effect of the more precious material. The highly glazed tile with its invariably harsh color should be assiduously avoided. The lining should be of briquettes or ordinary fire brick painted brown; iron linings should be used only with the French mantels, where they are *"de rigueur."*

All this accomplished, there remains but to treat the mantel with respect—to avoid the common weakness of piling photographs, vases, and every description of gew-gaw on it to the detriment of its dignity. Clocks, oriental vases, candelabra, and such serious ornamentation as busts or other forms of sculpture which must be selected with great discrimination, make the best garniture.

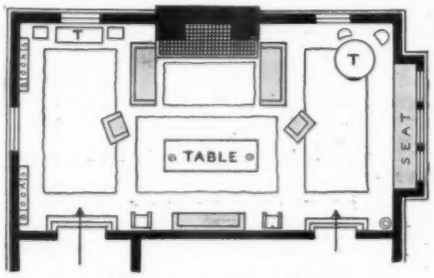
THE MOST COMFORTABLE FURNITURE

A test of the comfort of a room is that the person entering it for the first time should readily perceive an easily accessible mass of pleasing furniture arranged orderly about what may be termed a "center of comfort."

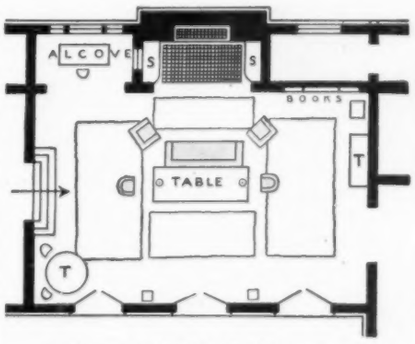
As to the quality of the furniture, it is poor economy to have it anything but the best of its type; it is advisable to get the best of a very simple style, rather than an inferior grade of a more pretentious kind. Upholstered furniture never looks so inviting as when built on the feather-and-down upholstery style called the "Davenport." This means a construction of springs upon springs, no visible wood, and an allover covering of velours. For the covering, leather, though it has the greatest durability, is not as *intime* as a fabric, and so if used in more than one or two pieces it is apt to give the room the appearance of a club. For a room eighteen feet square, the Davenport sofa should be at least six feet six inches long; but for larger rooms, unless two sofas are used, it must be one or two feet longer. This style of furniture is rather expensive, for the sofas cost between $110 and $150, and the armchairs from $50 to $85, but it is one of the most satisfactory investments. There is nothing in the history of furniture which approaches it for solid comfort; it is dignified, and is built to last a lifetime. The box style of furniture, which costs



With so inconspicuous a fireplace, the windows on the left should be treated as the center of comfort



Showing a good arrangement of furniture and rugs, given the indicated arrangement of fireplace, doors, and windows



With an inglenook fireplace cut off from the room on both sides, the middle of the room is the center of comfort

The dignity that inheres in the treatment of walls and ceiling, in the fluted pilasters, in the arrangement of bookcases and organ, and in the furnishings is something marred by the quantity of bric-à-brac

about one-third less, is not half so comfortable, but is a fair substitute, and various other types of chairs such as the Haddon, the Tub, and the Queen Anne would serve.

SELECTING THE TABLE

The other indispensable requirement in the furnishing of a living-room is a table at least three feet wide and six feet long, which length should be increased to nine feet for rooms larger than eighteen feet square. So long a table will be found most serviceable, for it will allow for a lamp at each end and plenty of books and magazines; also it can be used as a writing table. Whether, as in many excellent old Italian models, the thick top rests on two carved supports connected by a brace or on four, thick, Jacobean turned legs, such a table is always dignified and ornamental.

HOUSING THE BOOKS

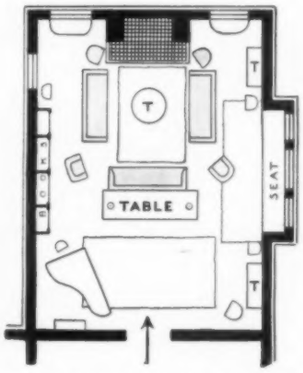
As to the bookcase, its importance will necessarily depend on the number of books. If they are few, a decorative effect can be secured by placing them in antique carved cabinets, with the doors removed, but if they number in the hundreds, it will be necessary to have bookcases specially designed. Since the books themselves form a decorative mass, the shelves should be so planned that their contents are concentrated and conspicuously placed. Provided they are well designed, two large cases, one on each side of a mantel, for instance, will look far more interesting than the usual arrangement of low bookshelves around the entire room.

HOW TO TREAT THE CEILING

The walls and ceiling are undoubtedly the most difficult problem. A fundamental principle of quite general application is to keep the ceiling simple and light, for then it will contribute much to the atmosphere or sense of space in a room. In the average country house, the living-room will need only a perfectly plain plaster ceiling, tinted in an ivory tone which will act as a reflector, and finished at the top of the wall with a correctly designed cornice of plaster or wood. If some decoration is desired, it should be no more than slightly sunken panels, a delicate and flat piece of ornament in the center, or a border of flat ornament set between moldings some ten inches away from the cornice all around the ceiling.

BEAMED CEILINGS ARE OVER-DONE

Unless the room is treated in period decoration, wooden beams should be avoided, particularly if the room has no great hight. Beamed ceilings have been ridiculously over-



The importance of the fireplace is emphasized by the arrangement of Davenport sofas about a tea table

done in this country, and they have seldom been designed with due consideration for proportion. In most cases they have sadly impaired the restfulness of the room. There is much to be learned from the ceilings of English houses; their flat relief ornamentation is often exquisitely refined as well as decorative, and as it is all kalsomined, the ceiling is luminous as well as rich.

CONSIDERATIONS IN DECORATING THE WALLS

In determining what to do with the walls, the first consideration is the amount of wall surface to be covered. The wall surfaces of many of our American living-rooms are unfortunately most un-English in this respect, being unnecessarily broken up. It is self-evident that a room that has a great deal of wall surface will present an altogether different problem from one in which there are many doors and windows. If, in this latter case, there is also a number of books to house, and a piece of tapestry and a large picture or so to hang, the remaining wall surface will not count for much. Therefore it would be foolish to cover it with expensive materials or paneling. Much better leave it plain. If, on the other hand, there is considerable wall surface and there are no important decorations available, it becomes imperative to cover the wall with something interesting and colorful. How this is to be done will depend on the style of the room, and the considerations of light in the room and durability in the material.

If the room is insufficiently lighted, it must, by all means, have light walls. In this case they may be of plaster, tinted or papered, or painted and outlined in panel design with strips of moldings, or paneled solidly with enameled wood. A white wall is too impractical for consideration, but there is a gray tone, the real, seldom-achieved French gray, or the color of sand-finished plaster which works like magic in any interior, for it harmonizes with everything, gives warmth as well as almost a maximum of light and "atmosphere" and also makes a particularly effective background for people.

STYLES OF WALL DECORATION

The cost of solid paneling in the relatively inexpensive woods is about $1.50 a square foot; the cost of painting with five coats a surface of 100 square feet is about $65, and of giving an enamel finish, $75. The effect of a paneled room can, however, be secured merely by nailing wooden moldings on the plaster in

set panels, at a cost of only $40 per 100 feet. This form of decoration can be applied to any kind of room, and the effect of this light, airy background cannot be too much emphasized.

In addition to all these styles, there is the stained wood scheme of decoration. This has the advantage of being more practical and less expensive than most others. It is exemplified by the oak-paneled English room on page 39, than which nothing could have greater dignity. The cost of the wood is about $1.50 a square foot for oak, and $2 for walnut. The price of walnut is, therefore, the same as for a fine quality of silk. Much of the effect of a dark, oak wall can be secured by hanging brown material or a fine English paper in large panels between the wooden cornice and the wainscot, and this, of course, costs very much less than the wood.

A practical scheme of wood decoration would be a paneled wainscot two feet eight inches high, a cornice of either wood or plaster painted to match the wood, and such a ceiling decoration as previously explained. Unless wood is used, the cheapest material for a really decorative effect is a jute with a damask design; this costs $1.15 a yard, and is fifty inches wide. Even the mantel may be of wood and still keep much of the importance of the more expensive design.

Less imposing doorways and one large, instead of two small, tables would have made this room more livable

The simplicity compatible with the country house need not be impeached by the introduction of Ionic pilasters

The room shown on page 39, evidently a living-room in a large country house, has a less expensive decorative treatment, but is no less dignified. The quality and arrangement of the furniture is as perfect as one could wish, and it would be difficult to imagine a more comfortable room.

The room on page 40 shows how the scheme of dark walls can be carried out with stained wood and a textile. The lines on which this room is designed are excellent; there are evidently two fireplaces, each of which constitutes a center of comfort. The fluted pilasters give hight, the mantel is dignified, the ceiling is interesting, and its tracery is flat enough to keep its place. The dignity of the room, however, is somewhat marred by too great a number of small things—vases, photographs, and several varieties of bric-à-brac.

The living-room on this page shows how much dignity and style an architectural motive, like a pilaster, introduced with great simplicity, can express. The mantel is here the most important feature in the room, and the table is given a conspicuous place. A white enamel finish to all the woodwork, and the introduction of a light, airy color in the hangings produce a result highly satisfactory in a country house.

GOOD ROOMS AND BAD

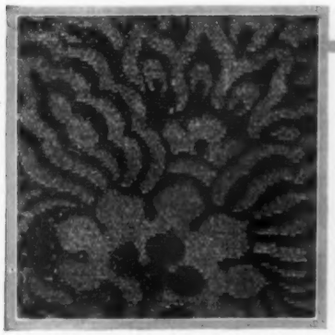
Now coming to specific examples of well or badly planned rooms, we have the Gothic living-room shown at the bottom of this page. This would be considerably improved by a different ceiling treatment, for the thin, wooden beams have not even a vestige of structural significance and seem to be merely tacked on. The restlessness of the design in the wall-covering is even exceeded by that of the mantel, which is entirely out of proportion to the size and character of the room. It is well that mantels should be commanding features, but they need not be so overpowering and conspicuous as to annihilate everything else in the room.

The photograph on page 39 and the one at the top of this page show two living-rooms on which considerable thought and money have been expended. The one on this page, which is obviously in a city house, shows a beautifully developed design in the style of the Italian Renaissance. The ceiling is modeled on good lines and shows great refinement, while the silk on the walls and the quality of the woods are of the best. The room is amply filled with excellent furniture arranged most satisfactorily around the fireplace. It is evident, however, that the room would be more livable if it had the greater simplicity which less important doorways and one library table instead of two could not fail to give.

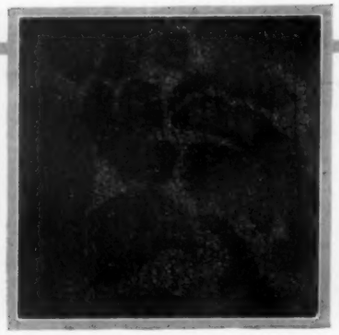
Where this room fails is in the ceiling beams, which utterly lack structural significance, in the restlessness of the wall-covering, and in its oversized, overpretentious mantel

The ADVANCE GUARD *of the* SPRING FABRICS

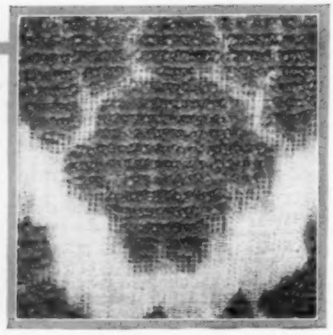
Sublimated Cotton Crêpes, New Silk Crêpes, Cotton Fabrics Brocaded in Cotton Velvet or Ratine, and Loose Linens and Voiles are the Coming Materials



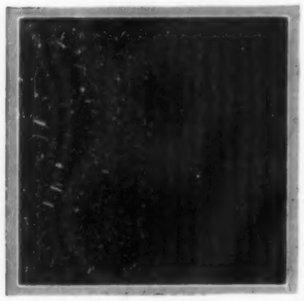
Suitable for the elaborate afternoon toilette is this ribbed, brocaded bengaline from Haas Brothers



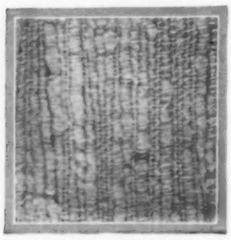
Exquisitely soft in hue and texture is a linden green, crêpe brocade from Haas—essentially a 1913 fabric



From Rodier came this cotton crêpe brocaded with an upholstery-like design in yellow cotton velvet

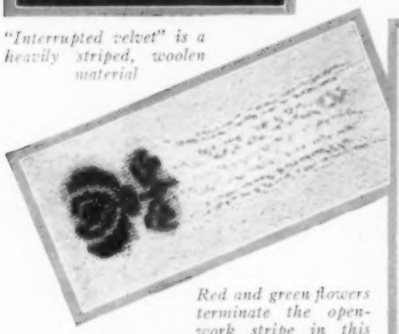


"Interrupted velvet" is a heavily striped, woolen material

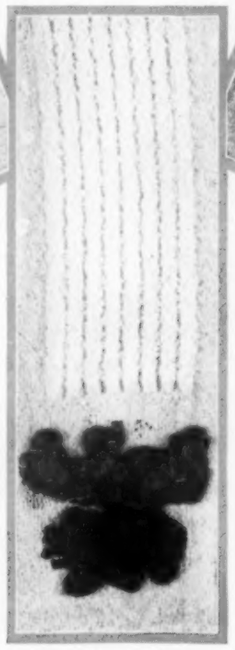


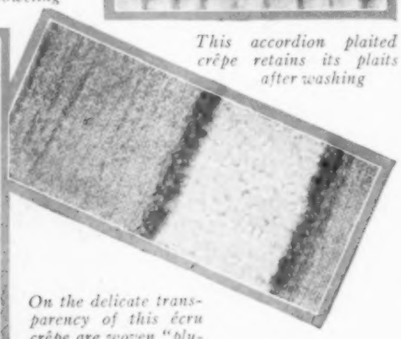
Great popularity is prophesied for this coarse linen which may replace Turkish toweling

This accordion plaited crêpe retains its plaits after washing



Red and green flowers terminate the openwork stripe in this gauzy Rodier crêpe



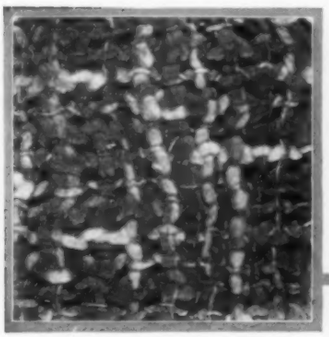


On the delicate transparency of this écru crêpe are woven "plumetis" stripes

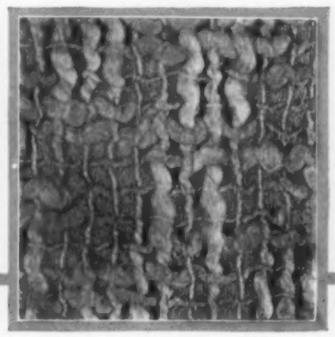
Haas has imported an old-blue, cotton matelassé, used with plain, matching éponge

A delicate crêpe with a ribbed stripe ending in a red and green "art nouveau" flower

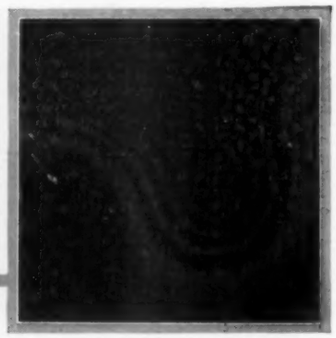
A suiting in diagonal ribs is named "parquet" for its prototype, the hardwood floor



A bright sample of a new, loosely woven, cotton trimming fabric for linen costumes



A thin crêpe, interwoven with heavy, cotton thread, comes from the French looms in a variety of new shades



"Bigourdine," a wool sacking so loosely and unevenly woven as to resemble handwork

THIS last winter season we borrowed everything that was princely from the courts of other days; gold and silver and velvet brocades with their trimmings of jewels and fur reached a degree of magnificence which could scarcely be rivaled. But with the inevitable backward swing of the pendulum the vogue for simpler fabrics has come. In the materials brought out for this spring and summer the change is already noticeable. The golds and silvers and silk velvets are passing, and in their place come an array of stuffs, peasant-like in color and the simplicity of their design—cotton crêpes embroidered in heavy worsteds, sackings, rough cotton and woolen weaves, and homespuns.

But although wrought of simpler materials, there is nothing drab or commonplace about the new fabrics; in fact, there is a fresh richness about them that places them ahead of those of the past two or three seasons; and, far from being cheap, never before has the price per yard of summer materials been so high. The exquisite and original designing and the extreme intricacy of weave are partly responsible for the high prices, which, however, are somewhat offset by the increase in the breadths of the materials, for most of them are manufactured in double width, from 45 to 50 inches. The era of the single-width material is probably at an end.

There is a certain quaintness about the new materials with their curious figures which, in the hands of clever artists, produce charming effects, but less skilful designers are likely to make them appear grotesque. The amateur would do well to use them only for contrasting sleeves or girdles.

A representative selection of what is new in the fabric world is shown on this page. With the exception of three samples from Haas, these materials are the products of the French looms of Rodier.

COLOR LATITUDE

The new materials offer great latitude in color, for while there are many combinations so crude as to suggest the Bulgarian peasant costumes, especially in the worsted designs embroidered on white and in the heavy, border materials, there is also a large showing of dull reds, terra-cottas, and blues like the tones in an old oriental rug, and so skilfully are these shades mingled that it seems as though only age could have accomplished the blend.

From Gaillot-Guinot of Paris comes word that in both the silks and wools which they are bringing out the prevailing color schemes are in old, subdued tints and the pastel shades. They say that the craze for the vivid colorings of the past two seasons is passing. Poiret still continues faithful to the use of bright colors in his trimmings, which, however, now show a leaning toward the Chinese rather than the Persian influence. In plain colors blue, écru, and old-red promise to be favorites.

(*Continued on page* 114)

The black satin of the gown, shown by Best, is an ideal foil for the striking sleeves of turquoise blue, figured foulard. A kerchief guimpe of white tulle, waterfalls of lace, and jet buttons are trimming details. The castor-colored, hemp hat supports a bow of black satin and is pressed into shape on one side by large pearl and diamond hat-pins

A Persian turban of black hemp swathed with a white straw, satiny in texture, above which quiver long antennæ-like peacock plumes

HATS FROM KURZMAN

A boat-shaped hat of shining, castor-colored hemp, over the projecting stern of which sweeps a brown and a black paradise headed by diamond and pearl hat-pins

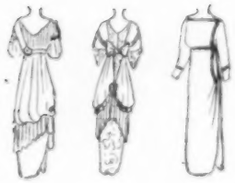
From Best comes a blue and red foulard gown of bewildering drapery further complicated by a deep collar of embroidered net, tight sleeves of Bulgarian linen cutwork, and chiffon undersleeves and velvet ribbons of dull powder blue. The flower toque—narrow straw brim, large, crushed roses, and upstanding moire bow—is a wine-colored monotone

THE INCREASED COMPLICATION OF THE SKIRT DRAPERIES—MILLINERY GOES TO EXTREMES IN SMALLNESS, HIGHT, AND IN LENGTH—HAT-PINS RETURN AS AN INTEGRAL PART OF THE HAT

Weeks has designed a frock which, while it retains the slender outline, introduces just that floating, wayward bit of drapery that marks it as essentially for the débutante. A sash, the ends of which partly conceal the slash in the skirt, puffs the overdress to a shallow pannier

In the midst of all our "variations" and "adaptations" of panniers come isolated examples of panniers in the old manner, true to type even to the outlining lace ruffle. This evening frock is developed in the clear tones of blue and silver over the mellow softness of cream lace

Velvet and chiffon—not a washable combination one would say, yet this frock can go to the tub and emerge as good as new. The cotton velvet which composes it is one of the new spring fabrics. The insets of white chiffon are outlined with "plumetis," a feather embroidery



THE THREE FORMS IN WHICH THE PANNIER NOW MANIFESTS ITSELF—THE TRUE PANNIER IN ITS FIRST MODERN FORM SHOWN IN THE MIDDLE, THE LATER, RATHER SLIGHT VARIATION ON THE LEFT, AND THE ATTENUATED DRAPERY ON THE RIGHT, MODIFIED ALMOST BEYOND ANY RESEMBLANCE TO THE PANNIER

For full descriptions see "An Oriental Fillip to Occidental Modes"

AN ORIENTAL FILLIP *to* OCCIDENTAL MODES

Orientalism Manifested Here in a Loose Sleeve, There in a Mandarin Coat, and Everywhere in Bright Colors, is to be a Dominant Note in the Spring Fashions

Bodily have we taken over the Mandarin coat and the wide, draped sash of the orient

WITH the present mania for every phase of Chinese art from the simplest pottery and porcelain to the most elaborate dramatic productions, it is small wonder that feminine garb shows this oriental influence. The graceful beauty of the clothing worn by the women of the Flowery Kingdom cannot be denied, and occidental women have always longed to array themselves similarly. But, aware of the impossibility of dictating to the powers that be at Paris, the admirers of Chinese garb have simply waited, and at last has come the reward. All during the winter suggestions of Chinese coloring or design have been noticeable in the apparel of womankind, and many of the smartest models for the spring evidence even greater Mongolian influence.

CHINESE SLEEVES

Sleeves were one of the first details to show the trend toward orientalism. Six years ago the kimono blazed a trail for the Chinese arm-coverings—comfortable affairs that they are—set without fullness into a spacious arm-scyes and flaring from the elbow. This type of three-quarter sleeve is a prominent part of an unusually smart tailored suit of oyster-colored, summer-weight ratine shown in the middle of the page. The rear seam of this sleeve, starting between the shoulder and the underarm form of the jacket, is opened to the elbow, is cord-finished, and trimmed with light horn buttons, set in corded, simulated buttonholes. A pretty compromise between the Eton and cutaway types is seen in the jacket, which has a one-button, bolero front, which slants off by way of narrow hip forms, trimmed with a row of buttons and cord buttonholes, into a rounded, postilion back.

Apparently provided specially for the fadeless boutonnière of silk, satin, and velvet, is the niche between the narrow, turned-over collar and the flat, curving lapels of the jacket. The posy that looks most chic with this suit is that rare exotic, the violet-black leather rose, which contrasts sharply with the oyster shade of the ratine and tones in with the fluted, black malines blouse which is finished at the throat with a black cord and tassel.

AND NOW THE CHINESE SKIRT

The Chinese have as few seams in their graceful skirts as they have lines upon their preternaturally calm faces—hence the inspiration for the perfectly straight, seamless skirt developed in this model. Fortunately ratine is manufactured in wide breadths; otherwise it could not have been fashioned into this one-piece skirt, slightly caught up at the right side, which opens over a narrow panel, trimmed with a heavy cord and tassels. Upon the hips this cording is twice formed into double loops, centered with a small knot; these curved strappings partially hold in the fullness at that side of the skirt which is laid in apparently careless plaits at the waistband. This arrangement of the ratine gives plenty of width over the hips, but about the feet only enough to permit them free movement. Repeating the color of the leather boutonnière is a hat in black Tagal, carrying an aigrette of the same hue. This is one of the ultra-smart shapes for spring, and has the fashionable diadem brim, which shades but does not shadow the features.

MANDARIN MODES IN COSTUME COATS

The possibilities of richly embroidered silk Mandarin coats have been appreciated for so long that when utilized for opera and evening wraps or for the jackets of matinée negligees they are no longer a novelty. But absolutely original is the use of a Mandarin coat as a portion of an afternoon street costume. This idea is developed in the suit sketched in the upper, left-hand corner of this page. The silvery gray satin, three-quarter length coat follows the Chinese shape in all respects save its fronts, which are diminished into two elongated tabs, one of which goes over the left hip at the outer side of the wrap and the other over the right hip under the wrap and thence in through a slit at the back, where the two ends are looped in the form of a sash. The three-quarter sleeves, set in far below the shoulder-line, are extremely full and graceful, and are finished with wide cuffs extending up to the elbows. The collar, suggestive, in its simplicity, of the neck treatment of oriental garments, forms a wide turnover at the back, but from the shoulders it tapers sharply and outlines the coat fronts half way to the bust. Although belonging to a gown having a plain, scant skirt of gray satin, slightly draped at the left side, this coat may be worn with a cloth costume of the same shade, and it makes a stunning spring carriage wrap worn over almost any gown. Perfectly matching the tone of the wrap is the satin straw, English walking hat, blocked in the latest shape. The orange osprey rooted in smoked onyx at the right-hand side gives precisely the dash of strong color needed for this costume of neutral tones.

The flowing sleeve, not seen for several years, and the one-piece skirt argue the Chinese influence on this tailored suit

This tunic bears the marks of its orientalism in its cut, material, color, and sleeves

THE ALLURING HOUSE GOWN

Not only the cut but the tones of innumerable recent models in house gowns evidence the increasing vogue of the oriental. All of the alluring, soft shades of Chinese embroideries, hangings, and bits of bijouterie are reproduced in the fabrics for indoor costumes. Among the most effective of these gowns is one of dull orange and gold figured silk crêpe

Buttons with a specially carved design elevate the huckaback toweling above the commonplace

shown in the illustration in the upper, right-hand corner of page 45.

The skirt, slightly draped at one side, is partially veiled by a tunic of filmiest Canton blue chiffon, banded with a bold type of embroidery in gold soutache, done on gold net. Truly oriental and fascinating are its sleeves made of yards of the soft, thin crêpe the fullness of which, starting from the waist-line, is drawn almost as far upward as the arm-pits and is fastened with a golden floss tassel which falls over a second tassel reaching to the hips. Defining the waist-line and joining the border of the tunic, is a band of orange silk finely veined with gold tinsel threads.

The curiously drawn up and shapelessly graceful type of sleeve shown in this confection of orange, gold, and Canton blue has been successfully applied to two other distinctly different types of garments. In one instance it appears as a part of a knee-length evening wrap of black and gold brocade, but here the folds of material, instead of being drawn against the garment proper near the arm-pit, are tacked to the inner seam of the sleeve near its scye. The other draped sleeve is, curiously enough, the feature of a young girl's walking frock in tailored, wide wale, navy blue serge, and is of a size so modified that it greatly resembles the old-fashioned mandolin sleeve that was full to the elbow and from there to the wrist fitted tightly. This newer, full sleeve, however, instead of being gathered evenly into the arm-scye, has its width at the top drawn under the arm; the line of the dropped shoulder is thus kept plain and severe.

THE REJUVENATED MAGPIE

Just when everybody was saying that magpie combinations had utterly gone out and that to be chic the colorless gown must be all-white or all-black, a leading modiste had an inspiration which, when materialized, proved to be a magpie creation. Built over a slip of flesh-colored mousseline de soie, this magpie evening gown, illustrated in the middle of this page, consists of a black net petticoat, embroidered to give the effect of heavy Milan lace. This is combined with white satin and partially veiled with a white lace tunic, girdled with white satin.

The bodice of white chiffon is banded across the bust with a broad, flesh-colored ribbon which marks the top edge of the lace tunic. Of the same scroll pattern lace as this tunic is the little, pointed cape, demure as a Quaker maid's, which is formed from an extension of the lace border of the chiffon sleeves. The neck of this gown, modestly pointed at the back, shows a sharp Van Dyck front defined by a black velvet ribbon that fastens under a clover-pink rose at the waist-line, and thence falls in long, looped ends down the front of the tunic. Edging the ribbon and coming directly against the neck is a narrow band of white malines which softens the effect of the black velvet against the neck. At the back the velvet is formed into a bow with a long, streaming end.

A spiral drapery of strips of satin and lace is a ready means of obtaining the modish silhouette, tight at the feet and moderately bouffant at the hips

AN OLD FABRIC IN A NEW USE

Lifelong acquaintance has familiarized everyone with huckaback toweling, yet, unless duly forewarned, few women would suspect a certain lovely morning frock of begonia pink, sketched at the left of this page, to be of that homely material disguised only by its exquisite dye. Running from the shoulder seams down the middle of the blouse and part way down the perfectly plain skirt is a scallop-edged panel trimmed with white ivory buttons having a decoration resembling Chinese lettering, but which is in reality a pretty, fantastic design, carved to order of the wearer To have the pink, blue, green, mauve, or cream huckaback toweling frock look unusual and different from the "ready-to-wears" is the sole important consideration, and this is exactly what these buttons, specially decorated, succeed in doing. There must be plenty of them, too, for they fasten the bands covering the seams which join the low-dropped shoulders to the sleeves which are gathered into buttoned-over, band cuffs, and a long row of them closes the back of the frock to below the hips, where the skirt has an overlapping seam. A symphony in pink and white is this toweling frock, for its sole touch of black is the tiny velvet bow fastening the narrow, turned-over collar of embroidered white nainsook above the guimpe of white tulle.

THE PLAITED TABLIER

Dancing in present-day ball frocks would be impossible were their sides not slashed to the knees. These slashings reveal occasional glimpses of marvelous petticoats which must needs be considered as a part of the costume because they are of matching materials and are worn only with the gown for which they were designed. The slashing of the ball frock by Weeks, at the left of the group on page 44, reveals a petticoat of plaited, pink chiffon matching the shade of the overdress, which is bordered with a banding of rhinestone-embroidered net and opens at the left-front to show a tablier of plaited chiffon extending to below the knees. This tablier gives the fluffy, albeit slender, effect which the truly smart ball frock must possess. Plaited widths of the rose chiffon crossing the shoulders and dropping far below the shoulder-line are banded with rhinestone-embroidered net upon full elbow sleeves of chiffon; from the left shoulder a pink satin ribbon crosses the bust and disappears under the right arm. From the waist-line a similar ribbon, crossing the tunic back and front below the knees, creates a slightly bouffant effect at the lower edge of the chiffon drapery, joins under a rosette, and forms a loop and long ends that fall against the right side slashing of the skirt.

THE YOUNG BALL GOWN

Providing that a mother is slender as a withe and looks twenty years younger than she actually is—as is the case with all self-respecting mothers of this era—there is no reason why the dancing frock designed for her grown-up daughter should not, with a few modifications, equally well become her. Yet no matter how young or how charming the matron may look in the débutante's gown, she must remember that these certain differences fixed between the ball frock of the matron and the maiden must be observed. Though in both types of gown there is a tendency to the use of elaborate fullness in the skirts, the draperies of the matron are usually applied on more clinging lines than those of the younger woman, and the decidedly low-cut bodice, though quite *comme il faut* for the matron, is not permitted to the very young woman.

Some of the very latest of the models are developed largely of lace, as in the case of one for a young girl shown in the middle of page 44. With slight modifications this model could be rendered suitable for the youngish mother. Over its foundation of white net is a cream malines lace skirt with a front panel of silver and crystal beads dividing panniers of blue chiffon bordered with cream lace and finished about the lower edge with a deep plaiting of blue chiffon. Cream lace edges the elbow sleeves of blue chiffon which, under a band of silver and crystal beading, are set into the low arm-scyes of a malines bodice veiled in front by blue chiffon lapels. Separating these lapels are four button-shaped motifs of beads in "*vieux tons*," as the French call their old-reds, old-golds, old-blues, and so forth. A blue satin girdle that ties in a butterfly bow at the back and tops the long V-panel of malines dividing the panniers at the rear, defines the waist.

VELVETS FOR SPRING DAYS

The new ribbed velvets are too light of weight for winter, and they are not costly because woven entirely of cotton. Moreover, they are washable. The frock depicted at the right of page 44 is mounted upon white chiffon—also a washable fabric, unless it melts under the too vigorous handling of the laundress. It has a skirt slightly draped at the left side and trimmed on both hips with a bordering in yellow and green "*plumetis*," or feather embroidery. More of the dainty banding defines the armholes and the underarm forms of the bodice, and two large buttons, embroidered to match the "*plumetis*" design, secure the girdle which divides at the sides of the waist-line. Similar buttons trim the cuffs, into which are gathered the under parts of medium-sized, velvet sleeves. These have upper sides attached to the cuffs without fullness, and which consequently lie flatly against the arms from shoulder to wrist.

THE EIGHTEENTH CENTURY LIVED ANEW IN MRS. WILLIAM F. DRAPER'S WASHINGTON HOME, WHEN, IN THE HOLIDAY SEASON, SHE GAVE A BRILLIANT COSTUME BALL FOR HER DAUGHTER

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Miss Helen Taft and Mr. Lawrason Riggs as Colonial dame and French "Incroyable," as they danced in the ante-supper minuet

Miss Margaret Draper, the daughter of the hostess, wore a Marie Antoinette gown especially designed for her by Worth

Photo from Towles Studio

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Miss Edith Morgan, daughter of Mrs. Edith P. Morgan of New York, was a guest at the White House, and accompanied Miss Taft to the ball

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Miss Margaret Britton was a quaint replica of her great-great-grandmother, Elizabeth Washington, whose very own gown she wore

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Madame Hauge, widow of the former Norwegian Minister, as a loyal Kentuckian, went back to Colonial days for her costume

"Broad planes of contrast" can be derived by such an unconfused handling of two materials

Where one shade of chiffon is hung over another there is beauty enough in color blending

Lace and marquisette, flower-bedecked, constitute an essentially girlish dancing frock

Economy, simplicity, and smartness are the three graces of this afternoon gown of silk

SMART FASHIONS *for* LIMITED INCOMES

That Good Taste in Dress is Founded on Simplicity is a Truth Which Cannot be Instilled Too Early in the Mind of the Growing Girl

SIMPLICITY of dress is manifold in its good results. It is generally becoming, unquestionably smart, and in many instances tends toward economy. Furthermore, it does much toward forming good taste in dress. This stricture is especially true of young girls. If as children they are dressed simply and taught the value of good line, they will, as they grow older and begin to choose their clothes for themselves, learn to omit fussy trimmings, confused styles, and discordant colors.

There has in the past been so much overdressing by young American girls that some reaction against it was inevitable. But unfortunately the seeds of this reform have taken root only among the few. The vast majority of girls wear models which are too old or too elaborate for them, and which are made of materials more suitable for their elders. The mistake is not always that of the girls, but often of the mother or guardian who selects, or allows the selection of, the wardrobe. Such carelessness brings about results which, besides being in poor taste at the time, pervert the girl's idea of what is fitting and beautiful.

"BROAD PLANES OF CONTRAST"

Though there will be even more drapery than ever on the spring gowns, the general effect in most costumes will be one of simplicity. And though two or more materials will be combined, it will be with such skill that there can be no feeling of confusion. In the vernacular of the artist, they will be designed on "broad planes of contrast." That is, if a figured material is combined with a plain fabric, instead of placing here a dab and there another of the figured stuff, the entire waist or coat will be figured, and the skirt of a solid color. This prevents broken lines, and yet the very contrast of materials forms a trimming.

The first gown shown is an illustration of this theory. It is also new, girlish, smart, and simple. The Russian blouse in one form or another seems never to be wholly out of style, but last autumn it was noticeably pronounced in an extreme Poiret model which has undergone gradual modification all the winter until now it bids fair to be a foremost spring mode. The rough cloths such as éponge and wool velours still hold a prominent place among materials, and this spring they will be made in brocaded patterns as well as in plain weaves, for the express purpose of allowing combinations. This model could be made of a light weight, wool velours of the figured and plain weave in matching colors; or, as in the sketch, the contrast may be in color as well as material. The suit could either have a black skirt with a coat of beige or a dark blue skirt with a gray-blue coat. With either, the collar and cuffs should be of a plain tone matching the background of the coat, with braid buttons and loops to match the color of the skirt.

From an economical standpoint this model has the advantage of being within the skill of the small dressmaker. With a pattern (either this design cut to measure, or a regular Vogue pattern on this order) it could even be made at home successfully.

FAILLE SILK NEWER THAN CHARMEUSE

Charmeuse has reigned supreme so long that almost anything purporting to replace it is viewed with suspicion. But the new faille silks are really a splendid innovation, as they are distinctly durable and, in their 1913 form, very supple. For the afternoon gown shown at the extreme right it would be appropriate in dark prune, dull blue or old-gold relieved with a yoke of white outlined by a trimming band and revers of Chinese crêpe in vivid, harmonizing colors. The plainness of the straight skirt is broken only in front by a panel caught to the dress near the bottom. Here again simplicity and economy go hand in hand, for the trifle of trimming adds but little to the cost of materials. The detachable yoke is of plain net.

SIMPLICITY IN DANCING FROCKS

The left of the two middle illustrations shows the charming possibilities of chiffon cloth. One shade over another, as old-gold over blue or rose over pink, with the edges of the sleeves and the bottom of the skirt bound with fur, marabout, or a bias band of satin or velvet would make a gown of distinction. The girdle and rose trimming should be of taffeta of the deeper color, with a scrap of lace to fill in the V-neck. Such materials wear very well and will stand a cleaning and then may be quite satisfactorily dyed a darker shade.

Shadow lace and sheer marquisette form the evening gown to the right. The kimono waist is entirely of the lace over a waist of China silk with a transparent top of mousseline. The lace is used in apron effect in both front and back, is used to border the bottom of the skirt, as an inset on the silk slip, and to fill in the slash. Tiny silk roses or a ruche of lace may be used as the finish for all the edges. This model may be developed in white or any becoming evening shade.

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Mr. Richard T. Crane, who donned a Bulgarian peasant costume for the brilliant pageant

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Mrs. George Higginson, Jr., was one of the six ladies-in-waiting of the Queen of Sheba

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As the Queen of Sheba, Mrs. Harold McCormick, née Rockefeller, appeared in a costume of great beauty

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Mrs. Joseph G. Coleman, who, as Dinarzade, led the triumphal march with Mrs. Kellogg Fairbank as Scheherazade

Standing: Mrs. James W. Thorne, Mrs. Morris L. Johnston, and Mr. James W. Thorne. Seated: Mr. Morris L. Johnston, and the Countess Gizycka, who impersonated the Queen of Bussorah

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AN ARABIAN NIGHT OF TRULY ORIENTAL SPLENDOR WAS THE CHARITY BALL GIVEN BY CHICAGO SOCIETY FOR THE BENEFIT OF TWO HOSPITALS

SEEN ON THE STAGE

A Few Shining Examples of Three Types of Plays—Good Plays, Bad Plays, and Plays That are By No Means So Good as They Ought To Be

By CLAYTON HAMILTON

In the decidedly poor musical comedy called "Somewhere Else," Elene Leska sings and plays praise-worthily

Hattie Williams, "The Girl from Montmartre," frolics through a bright French farce expurgated into English

In "All for the Ladies," a typical Sam Bernardian comedy with music, Adele Ritchie plays a leading part

"Stop Thief," in which Mary Ryan plays a clever part, must receive the crown as king of this season's farces

The triple alliance of three stars in the "Lady of the Slipper" is supplemented by such satellites as Lillian Rice

ACCORDING to the degree of satisfaction they evoke, all plays may be divided into three classes—good plays, bad plays, and plays that are not so good as they ought to be. A play of this last class awakens an expectation which it ultimately fails to fulfill, and produces an impression of disappointment that is derived not merely from its defects, but also from its very merits.

"A GOOD LITTLE DEVIL"

TO this class of plays that are good enough to make us wish that they were better must be assigned the American version of "A Good Little Devil," a fairy-tale in three acts by Rosemonde Gérard and Maurice Rostand, the wife and son of the author of "Cyrano."

Mme. Rostand has given an interesting account of the origin of this play. Some years ago, to relieve the monotony of a long convalescence at her country home, she happened to read aloud to her little son that old fairy-story by the Comtesse de Ségur entitled *"Un Bon Petit Diable."* As the reading proceeded, the young Maurice embroidered the narrative with many fancies of his own. In this playful exercise his mother joined him; and before long these unintentional collaborators had developed the story to such an extent that the worthy Comtesse de Ségur would scarcely have recognized it had she come back from the grave. What, then, were they to do with the little orphan fairy-tale they had adopted and domesticated in their musings? . . . They resolved to set it forth upon the stage; and, clad in a glittering garment of verse, it made its bow to the public at the *Théatre du Gymnase* a year ago.

Mme. Rostand, who always signs her writings by her maiden name, has long been noted as a lyric poet and her verse was more than adequate on this occasion to express the playful fancies of her son. Indeed, the main merit of her text was a literary merit—a merit not so much of content as of form. She did not confine herself to the conventional Alexandrines of the theatre, but ventured into many intricate stanzaic forms which afforded the actors opportunities for *bravura* passages of reading. It appeared that M. Edmond Rostand had maintained no monopoly of that gift for brilliant preciosity of verse that is forever associated with his name, but had been permitted by the muses to share it with the other members of his family.

But this delicious literary jugglery cannot be translated from French to English nor paraphrased in prose. It is no disparagement of the sympathetic labors of Mr. Austin Strong to state that his English version robs the piece of nearly all its verbal felicity. This result was inevitable; and if Mr. Strong has divested the original of its glittering garments, he has at least accomplished the ungrateful task with an ingratiating reverence.

But thus despoiled of its main merit, "A Good Little Devil" looks a little thin. It is a work of the fancy, not of the imagination. The content of the narrative is neither simple enough for children nor complex enough in philosophic implication to satisfy the adult mind. It possesses neither the naïveté of "Snow White" nor the profundity of "The Blue Bird." It means enough to make us feel unsatisfied because it means no more.

The story may be briefly summarized. We are taken to a little picture-book cottage in Scotland, where the thirteen year old hero, Charles Mac Lance, is kept a prisoner by a horrid ogre of an aunt. The cottage has two stories, and the stage-set discloses a living-room below and an attic above. Down in the living-room the cranky old woman is forever scolding and lashing her good little devil of a nephew, and the atmosphere is dark with hate; but up in the attic, after Charles has been locked in for the night, the atmosphere grows luminous with love as he sits by the moonlit dormer-window and sighs for the little blind girl Juliet, who is his only playmate. This is the mood that fairies love; and the Little People, who rarely enter the living-room of the cross old aunt, now troop into the garret of the lonely little boy and transform it to a sky of many stars. Morganie, Viviane, Titania—their names are like sweet symphonies; and there is a little one among them, called Thought-From-Afar, who brings him a message from his mother who is dead.

But the cruel aunt puts an end to these midnight meetings with the fairies by sending Charles away to the Big Black School at Balahulish that is kept by two terrible schoolmasters, Old Nick Senior and Old Nick Junior. He is shut up for two years in the school and all this time the little blind girl Juliet waits and sighs for him in her garden, where the fairies love to gather. One day Charles breaks out of the Big Black School with a dozen other boys; and he makes love to Juliet in the garden and swears that he will be faithful to her forever.

Then a solicitor arrives from London, with the news that the uncle of the good little devil has died, and left him an enormous fortune, together with the title of Lord Colinton of Pilrig. His aunt and the two Old Nicks now fawn upon him and beg him to remember how kind they have always been to him; but, despising their affected change of heart, he kisses Juliet good-bye and leaves for London amid the cheers of his schoolfellows.

Burdened with his title and his wealth, the hero forgets all about his fairy-haunted childhood and grows up to be an objectionable snob. At twenty he becomes engaged to a brilliant and heartless beauty of the aristocracy. Only the news that his aunt is dying makes him return, an unwilling visitor, to the little cottage in Scotland where he dreamed and suffered as a child. The old woman, grown benevolent as she draws near to death, is being nursed by

Juliet, but Charles has forgotten all about Juliet, and scarcely recognizes her as he perfunctorily greets his aunt.

Then follows a very touching scene which embodies the one real stroke of imagination in the play. His own forgotten self of seven years before climbs in through a window of the living-room and confronts the snobbish Charles. Little by little the boy of thirteen allures his altered self of twenty to recall the sweet emotions of his childhood; and as a result, the hero resolves to marry Juliet, and to settle down in the little cottage that the fairies love. Juliet's blind eyes are opened by this fulfillment of her dream, and the happy fairies troop about them with a cooing of delicious laughter.

Mr. David Belasco has given the piece a sumptuous production; but it seems as if in directing the actors he might have laid a little less emphasis upon the passages of buffoonery and a little more emphasis upon the passages of poetry.

"FINE FEATHERS"

"FINE FEATHERS," by Eugene Walter, must also be assigned to the class of plays that are not so good as they ought to be. Considered merely as a technical exercise, the piece exhibits many merits. The progress of the first two acts is impeded by several passages of comedy relief which are tedious in themselves and which are only loosely related to the central story; but except for this defect the plot is solidly constructed. The second curtain-fall is false to life, but the rest of the narrative seems plausible enough, and the characters are consistently developed as the piece proceeds. The last two acts are thrillingly theatrical and produce a continuous crescendo of excitement till the final curtain drops. And yet, despite its cleverness of craftsmanship, the play as a whole does not evoke from the spectator an adequate emotional response. The reason is that he is kept aware at every moment that he is looking at a play and never experiences the agreeable illusion of looking upon life. "Fine Feathers" is merely a fabric of the theatre; what it lacks is the note of high sincerity.

The hero is a young chemist who is earning only twenty-five dollars a week and is living in a Staten Island bungalow, for which he is paying on the installment plan. His wife is annoyed at their poverty and bored with the hopeless monotony of their daily life. The villain is a rich promoter who has a contract to build a large dam. He offers the hero a bribe of forty thousand dollars if he will conceal the substitution of an inferior grade of cement for the superior grade that is called for in the contract for the dam. The hero indignantly refuses, but before six weeks have elapsed, his wife, egged on by the villain, succeeds in persuading him to take the money and pass the inferior cement.

Two years later the hero is living in a handsome villa on Long Island. His expenditures have been enormously increased by his higher scale of living, and to satisfy his wife's desire for fine feathers, he takes to gambling on the stock exchange. He soon loses his entire capital and ten thousand dollars beside. Confronted by the danger of arrest, he appeals to the villain for help, but this heartless manipulator throws him over. Then the dam bursts, and many lives are lost in the resultant flood. In utter despair, the hero telephones to the police to hurry to his house, and then puts a bullet in his brain.

"BLACKBIRDS"

"BLACKBIRDS" must be classed decisively as a bad play; and yet several of its scenes are so amusing that it seems rather a pity that they have been wasted in a work that, as a whole, is so unsatisfactory. The trouble is that the author, Mr. Harry James Smith, was unable to make up his mind as to whether he was writing a melodrama or a comedy or a moral sermon. These three moods are incompatible, and it is not possible to combine them artistically in a single play.

"A Good Little Devil," by the wife and the son of Edmond Rostand, author of "Cyrano," must take rank as one of the plays that are good enough to make us wish they were better

Mr. Smith is most successful in his comic passages. His satire of a family of parvenus who are trying to climb the social ladder displays the same felicity of humor that he disclosed in "Mrs. Bumpstead-Leigh." But the plot of "Blackbirds" insistently demands the mood of melodrama, and Mr. Smith's sense of melodrama is very weak. The heroine is a professional thief of many years' experience, and the man with whom she has fallen in love is also a professional crook. At the very outset, the author weakens our interest in the adventures of these blackbirds by endeavoring to furnish them with moral motives to explain away their crookedness; and at the climax of the plot, he gives up the whole game in a scene of arrant sentimentality.

The heroine has stolen a forty thousand dollar rug from the parlor of the parvenus. We want her to steal that rug, because we like her and because we know she needs the money to help her lover to escape from the police. But Mr. Smith refuses to allow us to relish the harmless immorality of melodrama. He brings on an old woman named "Grandma" to talk to the heroine earnestly about God for five or ten minutes; whereupon the girl we liked so well because she was a clever crook "gets religion," as the phrase is, and sells us out by putting back the rug. It is unnecessary to complain that this scene is false to life; it is sufficient to call attention to the fact that it violates the sporting code of melodrama.

Scene in which Lady Patricia Vere de Vere, a doll of high degree, is delivered by mistake at the lowly "Racketty-Packetty House" and is greatly admired by the poor dolls

"THE TRAGEDY OF NAN"

THE newly organized Stage Society of New York cannot be too highly commended for giving not only a private, but also a public, performance of John Masefield's "The Tragedy of Nan" and thereby affording the better class of theatre-goers an opportunity to see this "uncommercial" work of art.

"The Tragedy of Nan" was first produced by the Pioneers at the New Royalty Theatre in London, on May 24, 1908, under the direction of Mr. H. Granville Barker. This was before the author had achieved his present fame as a poet; but the play exhibits that same vigorous virility that is now admired in "The Everlasting Mercy" and "The Widow in the Bye Street." Mr. Masefield is undeniably a man of genius, for he possesses the great gift of being able to evoke a mood of lofty poetry from the unflinching contemplation of the miserable lot of the despised and rejected of this world.

The scene of "The Tragedy of Nan" is the kitchen of a small tenant farmer at Broad Oak, on Severn; the date is 1810; and the dialogue is written in the rural dialect of Gloucestershire. Nan is a peasant girl whose mother is dead and whose father has recently been hanged in Gloucester gaol for the trivial offense of stealing a sheep. She is harbored in her uncle's house, but her life is made unutterably miserable by her aunt and her cousin Jenny, who despise her as a "gallows-bird" and continually nag her. Her young life seems despoiled of any hope of happiness, but her miseries are miraculously lightened when she falls in love with Dick Gurvil and learns that he loves her in return. The scene of their mutual confession of love is unexcelled in poetry and passion by any similar passage in recent literature. Before she agrees to marry Dick, Nan tries hard to tell him that her father was hanged, but in the surging joy of her supreme moment she can only lapse inarticulate in his arms.

But this information is subsequently imparted to Dick by her crafty aunt. Dick is reckoned a "good catch" among the peasant women, and he had paid some small attentions to Jenny before Nan appeared at Broad Oak. The treacherous woman lies to Dick, and persuades him that his father will disinherit him if he marries Nan, but will set him up in business if he marries Jenny. The simple-minded Dick falls into the trap that has been set for him, and agrees to a public announcement of his betrothal to Jenny.

Nan is heart-broken, and resolves to kill herself. Then an officer arrives

Miss Lolita Robertson as the wife, whose craving for "Fine Feathers" brings about her husband's suicide

from London to inform her that her father's innocence has been established by the confession of another man who really stole the sheep, and to pay her a compensation of fifty pounds which the government has decreed her as an apology for the miscarriage of justice. Dick now changes front a second time, and, deserting Jenny, urges Nan to marry him. She tells him what she thinks of him. Then she seizes a pastry knife and stabs him dead. As the others rush into the room, she goes out to drown herself in the advancing tide.

The only defect of "The Tragedy of Nan" as a work of literature is that in the last act it seems to waver between two different moods—the direct and simple mood of naturalism in which the first two acts are written, and a misty mood of Maeterlinckian poetry which is developed through the part of a half-witted old man whose lines are intended as a sort of incidental music to the action. This double-mooded method of development tends to blur the otherwise grim outline of the catastrophe.

Judged as a whole, "The Tragedy of Nan" is not a great play. The reason for this judgment is that the piece does not incorporate a theme which is important in itself apart from the particular story that is represented. It is a study of a certain character made miserable by a certain set of circumstances. But these circumstances are unusual; and therefore the misery that is represented seems, to the majority of auditors, to bear little reference to life at large. But even though "The Tragedy of Nan" is not a great play, it is a literary effort of extraordinary power, and deserves to be ranked among those rare achievements that cluster at the feet of greatness. It is unnecessary to add that this "uncommercial" work is immeasurably more impressive than nearly all the commercial successes of the present season. The simple and important reason is that a great man stands behind it.

"JOSEPH AND HIS BRETHREN"

MR. LOUIS N. PARKER'S pageant play, in four acts and thirteen scenes, entitled "Joseph and His Brethren," is by far the best production which has yet been offered at the Century Theatre by Mr. George C. Tyler. Mr. Parker has arranged the Biblical story in a lucid and interesting narrative, and his development of the incident of Potiphar's wife approaches at several moments the tensity of drama.

This moving-picture story is well acted and admirably staged. Several of the scenes are really beautiful—Act IV, Scene 3, for instance, which discloses the immeasurable pyramids under a wonderful clear night of stars. In view of the fact that the production as a whole is so satisfying to the eye, it seems a little captious to object that some of the details of architecture and of costume are not archæologically correct. For instance, in Act II, Scene 3, the scene-painter has employed Roman arches over the doorways instead of using the straight Egyptian lintel, and has introduced as a decorative detail the Assyrian winged bull with a bearded human head, which was never used in Egypt. The statue which in this scene occupies the center of the stage is also lacking in that serene rigidity which is the note of Egyptian sculpture.

But such minor objections as these are merely pedantic. The panorama is exceptionally beautiful, and the text itself is dignified. As a successor to "The Daughter of Heaven," "Joseph and His Brethren" offers both a relief and a reassurance.

"THE SPY"

"THE SPY" is the exceedingly inept title which has been assigned by Mr. Charles Frohman to the version of "La Flambée," by Henry Kistemaeckers, which is being presented in New York. It seems scarcely likely that the play will be successful in America, since the leading characters are peculiarly French, and think and feel and act in a manner that is scarcely comprehensible to Americans who have never lived in France. Yet this first play which it has been our privilege to see from the pen of the Belgian dramatist is a work of extraordinary nicety of art. Its structural pattern is more perfect than that of any other drama which has been set forth in New York this present season; and the piece is scarcely less remarkable for the subtlety of its psychological analysis of character. The play, as a whole, is inadequately acted, but no serious student of the contemporary drama can afford to miss the opportunity which even this American production offers for examining a work so unusual in technical efficiency. Our younger American playwrights may seriously be advised to take lessons from M. Kistemaeckers in the craft of making plays.

Lieutenant-Colonel Felt and his wife, Monique, have been estranged for a long time because of a cumulative series of misunderstandings. She has fallen honorably in love with Marcel Beaucourt, a former cabinet-minister, and is contemplating a divorce in order that she may be free to marry him. These three are gathered as guests in the château of the Baron Stettin. Among the other guests is one Glogau, reputed to be an independent banker, but actually the secret agent of a hostile foreign power. Glogau has set a trap for Colonel Felt by buying up his debts, and now threatens him with instant ruin unless the soldier will betray to him the plans of an important fort on the frontier. Enraged at this dastardly proposal, Felt clutches the spy by the throat and kills him with his own hands.

It is one o'clock in the morning. The soldier goes to his wife's room and tells her of the terrible deed he has committed. She feels that he has done right, and instantly resolves to save him. In this supreme hour of his need, her smouldering love for him is fanned once more into a flame. She helps her husband to carry the dead body of the spy to his own room and to arrange everything to make it seem that Glogau has died of apoplexy.

But the next morning, when the body of the foreigner is discovered, Beaucourt suspects that Felt has killed him. This suspicion drives Monique to an even stronger fidelity to her husband; and in this mood of reawakened sympathy, she rejects the love of her husband's enemy. Enraged by this rejection, Beaucourt is about to denounce the Colonel to the police, but Felt tells him the full circumstances of the killing and asks Beaucourt what he would have done if Glogau had asked him to betray his country. The two men are drawn together by the common cause of patriotism, and the statesman shakes hands with the soldier who has set his country's safety higher than his own. Beaucourt agrees to cover up the circumstances of the killing, and honorably leaves the scene; and Felt is reunited to the wife whom he had all but lost before the crisis of his fate.

This hasty summary of the story can scarcely offer any indication of the extraordinary skill that is displayed by M. Kistemaeckers in the construction of this play. The analysis of the three leading characters reveals also a psychological profundity that is utterly unusual. This is the sort of play that Henry Bernstein would have written, if only he had been a greater man.

"THE WOMAN OF IT"

"THE Woman of It," by a new author, Frederick Lonsdale, is a pleasant example of that extremely tenuous variety of comedy that has been executed so exquisitely in the past by Mr. Hubert Henry Davies. The theme is conventional and the plot is thin, but the dialogue is written with a subtle wit that often pricks the skin of human nature.

The Honorable Mrs. Boyle, who has been traveling alone on the continent for nearly three months, returns suddenly to London and discovers that her husband has invited Lady Emsworth to sup with him alone at midnight. Mrs. Boyle at once invites Lord Emsworth to sup with her alone at the same place and the same hour. An unexpected party of four is thus assembled, and each of the husbands finds himself abashed before his wife. The two women denounce the two men for their intended infidelity, and retire together to the country. The rest of the comedy is taken up with the efforts of all four to accomplish a domestic reconciliation without any sacrifice of personal independence.

This is an unambitious play, but there is something ingratiating in its very unpretentiousness. It deserves to be recorded as a little thing well done.

MUSICAL COMEDIES

UNDER the general head of entertainments that are not so good as they ought to be must be classed the very few musical comedies now current that do not happen to be downright bad. Any critic who has followed the steady advance of the legitimate stage throughout the last ten years must be mystified by the consistently low level that has been maintained in comic opera. It seems incredible that a public sufficiently intelligent to enjoy "Fanny's First Play" and sufficiently tasteful to enjoy "The Yellow Jacket" should continue to patronize such monstrous perversions of the delicate and brilliant art of Gilbert and Sullivan, of Meilhac and Halévy and Offenbach, as are shovelled one after another on our stage.

Nearly all these musical entertainments exhibit leading women who cannot act, leading men who cannot sing, mountainous fat folks of both sexes that are vulgar without being funny, dancing that is grotesque instead of beautiful, lyrics that are silly or merely dull instead of being witty and pretty, costumes that are ugly in design and inharmonious in color, scenery that is garish and tawdry, and the sort of sensuousness that commits the unpardonable sin of being unalluring.

But the saddest feature of these exhibitions is not the wide gap that separates them, as works of art, from "The Mikado" and "La Belle Hélène," but the enormous human waste they represent—a waste of money on the part of the managers, a waste of energy on the part of the performers, and worst of all—a waste of time on the part of the thousands of people who attend them. And the pity of it is that the same money, the same energy, the same time might so easily be invested in comic operas as meritorious as "The Chocolate Soldier" and "Robin Hood." Surely, though Gilbert and Sullivan are dead, we must have still among us satirists who can write with wit and fancy, poets who can versify with art, comedians who are comic, singers who can sing, dancers who can dance, and designers of scenery and costumes with an eye for line and color. Why should it not profit a manager to gather such a company of artists and set them to collaborate upon a comic opera that should intelligently toy with the follies and the foibles of the time, and should also satisfy the ear and eye with deft and dainty art?

Photograph by Mishkin Studio

Pamela Gaythorne in "Our Wives" contributes one of the few well-acted rôles to a passable comedy

ONE EXAMPLE FROM FOUR OF THE CHIEF DEPARTMENTS OF DRESS THAT ILLUSTRATES SOME OF THE NEW DIGRESSIONS THAT HAVE SLIPPED INTO THE MODES

MODELS FROM JOHN WANAMAKER

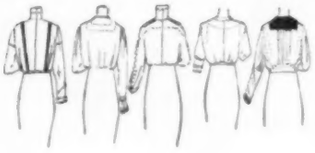
THE jacket wrap, for which great favor is vaticinated, in its Poiret interpretation. The creator has employed one of the new crêpe fabrics which will lead the mode this spring—a black, brocaded, Chinese crêpe—and has relieved its richness by a broad band of black satin arranged to form an Empire yoke which points down into the cuffs of embroidered linen. The line of the back of the wrap is that of the swallow-tail coat, and the back of the linen collar repeats this line.

CHÉRUIT goes the full length of the Medici collar, and produces a wide, high, flaring ruff of Bohemian lace finished at the base with embroidery to match the gown. For this afternoon dress the couturière has used the new absinthe shade, a color that is a blend of green and old-gold. The sash combines this color, used for the girdle, and gray-blue which forms the ends. The use of the sash, looped low at side or back, and hung over a draped tunic, is one of the new notes of spring.

A GLORIOUSLY splashy gold figure is brocaded on night-blue silk crêpe—a new fabric which, because it has all the royalty of brocaded satin and all the clinging suppleness of crêpe, is replacing the stiffer brocades. To relieve its elaborateness, shadow lace lined with flesh-colored chiffon is employed for the corsage. The gold cord which forms a sash in back, is balanced in front by a waterfall of the lace. This jabot treatment, frequently on a much larger scale is a modish new feature.

AGAIN in brocaded crêpe de Chine, this time all-white, is this three-piece costume. The sumptuous material needs the redemption of a straightforward cut to be in good taste for afternoon wear. The skirt is in three tiers, cut on a line not unfamiliar in Chinese costumes. The jacket is in the short, cutaway style well nigh a fixed mode for spring. From under the left revers, lined with pale pink satin, starts a band which collars the neck like a stole and drops over the right revers.

A narrow vest of tucked, white chiffon, broken by a bow-topped, net frill, parts a waist of shadow lace. A white, satin-hemmed, chiffon collar overlays the shoulders, and deep frills of net in Van Dyck points fall lightly over the fingers



The feature which distinguishes this Irish lace blouse from others of its ilk is the use of inserts of hand-made eyelet embroidery encircling the yoke and armholes, and banding the front. Picot-edged, tucked net finishes collar and cuffs

The shadowy blue and gold coloring of this chameleon chiffon blouse is emphasized by the positively blue and gold embroidery used together and interchangeably with bands of shadow lace. Crystal buttons and a lace frill mark the side closing

An attractive development in black and white is this waist of black chiffon divided from a white satin vest by bands of black velvet ribbon. The vest is a background for a fanciful arrangement of tailored, chiffon tie and foaming jabot

MODELS FROM MCCUTCHEON

The closing of the black satin collar is the starting point for a white net vest, dotted with black buttons and outlined with black chiffon. The waist is of embroidered white net with a sleeve fulled to the elbow, but from thereon tight and plain

SEEN IN THE SHOPS

Between-Season Models with New Season Features that Serve as Prognostications of What is to Be—The New Mode as Witnessed in Accessories—Novelties in House Furnishings

A serviceable style for the "runabout" dress, when the need of heavy wraps is gone

FOR some time the Fifth Avenue shops have been showing their first spring models, not only in gowns and suits, but in hats and some of the accessories. And although it is still early in the season, these models, no less than the materials by the yard, may be regarded as dependable harbingers of what is to be.

COSTUMED FOR THE STREET

The gown illustrated above will be of no end of service now under the top coat; and later on, when heavy wraps are in cedar chests, it will be a great comfort as a "runabout" dress. It is made of a new, fancy éponge, self-striped and trimmed with a line of buttons covered with the material. The back of the skirt is gathered at the waist-line, and there is a slight drapery where the back panel is caught up, slashed in the middle, and finished with a row of five buttons. The belt is of the material, while on each side of the center-back are two buttons laced together with a tasseled silk cord. A similar cord finishes the collar of white satin edged with inch-wide, black velvet ribbon. The gown is made in navy and Copenhagen blue, rose, and tan, as well as black and white. Price, $29.50.

The figure in the right-hand corner spells Fashion from the tips of the velvet hat bows to the toes. The suit is made of blue-and-black striped prunella cloth, while the collar, revers, turnback cuffs, and the single coat button are of black satin. The short cutaway, rather newer this spring than the long, is square at the back. The skirt is a combination of a simulated tunic and a one-sided drapery. The suit is priced at $45.

The tailored hat is made of a fine quality of tan-colored straw; the rim, facings, and trimmings are of black velvet. It will be made in any color desired at $15.

GOWNS FOR THE HOUSE

A useful house frock of taupe charmeuse which, as spring advances, may be called upon to do service for street wear, is shown in the middle figure at the bottom of the page. By the clinging of the supple fabric to the figure the straight silhouette is retained, yet the pannier effect on the sides and the four box plaits in the back distinguish it from the models of last season. Pipings of the material outline the deep yoke in the front of the waist and the shoulder seam. Below the yoke the material is fulled into a crushed girdle of taupe velvet, which terminates at the left-front with a single sash-end, picot-edged. The sailor collar and the single revers of lace complete the bodice. Price, $32.

Pale blue charmeuse is chosen for the evening gown illustrated on the left of the group. The elaborate drapery ends in a fish-tail train which, increasing the length of line of the dress, makes it a becoming model for women who are not as slender as they wish to be. The upper part of the bodice and the elbow sleeves are of creamy shadow lace relieved by rhinestone trimming. Motifs of blue and white crystal embroidery are used on each side of the corsage, and tassels of the colored crystals weight the angel sleeves. The dress is indeed excellent value for the price of $49.50.

A pretty substitute for furs, made of net, marabout, and satin

The Bulgarian idea of straight lines belted low is carried out in the young girl's sports coat sketched at the top of page 56. It is made of a gray and white striped worsted, with the collar and inlay on the cuffs of plain gray ratine. Much of the smartness of the coat is imparted by crosswise arrangement of the stripes in the deep yoke and cuffs, as well as in the broad band applied below the waist-line, and by the use of plain, flat steel buttons. The low band, which simulates a belt, is a rather new detail in coats and dresses. This garment is lined to the waist with self material, and the sleeves have a satin lining. It may also be had in tan and white stripes at $25.

Charming in its simplicity is the school or morning frock of navy blue éponge, with its pipings of king's blue, shown at the top of page 56. The skirt has a panel back, and in the front, a side-piping is twice rounded into tabs held down by brass buttons. Buttons secure the motifs on the blouse, cuffs, and skirt pocket, and serve to hold in place the patent leather belt interlaced with strips of king's blue.

The Russian blouse pictured on this page is becoming not only to young girls, for whom primarily it was designed, but it may be worn appropriately by the small woman who can wear rather

An evening gown which is given graceful, long lines by weighted angel sleeves and a fish-tail train

The straight silhouette is retained, yet side panniers and back box plaits mark it as a new product

In the square-backed cutaway, draped skirt, and the material employed, inheres spring smartness

The Tuxedo bosom, feminized by lace frills, is a new note in blouse designing

The new, low belting, called Bulgarian, is here only simulated by a broad band of crosswise stripes

The pipings of a lighter shade of blue than the frock are rounded out into decorative tabs

The panels of bayadere striping are a good feature of this Russian blouse suit for the young girl

youthful clothes. It is made of blue striped serge with a black satin collar embroidered quite heavily in back and to a lesser degree on the revers in old-red and blue. From shoulder to belt-line in the back is set in a narrow panel of bayadere striping, that is, the stripes run diagonally. Three buttons placed on either side of the panel form the belt fastenings. The skirt fits snugly over the hips, and is fulled into a deep band at the bottom. This suit sells for $35.

NEW IDEAS IN BLOUSES

As soon as the original of the blouse pictured at the bottom of the page arrived in this country it was whisked off to a manufacturer and reproduced in white crêpe de Chine embroidered in gold thread. The bolero effect of the front is repeated in the back, with no fullness except that which naturally falls from between the shoulders. It sells for $16.50, while its inspiration, the original, costs $55.

Truly spring-like is the semi-dress, flower hat sketched on the same figure. The crown is of old-red geraniums, while the brim and bows are of black velvet. At the price of $16 the crown may be made of any flower to suit the fancy of the purchaser.

The blouse at the extreme left of this page is fashioned of sheer, Persian lawn. The Tuxedo bosom, which is decidedly new, is outlined with a frill of shadow lace, and crochet buttons reveal the fastening in front. The back is plain, except for a group of tucks down the middle. The sleeves are also tucked, and the turnover cuffs are frilled with shadow lace. Price, $10.75.

THE BLOUSE OF CRÊPE DE CHINE

A new blouse of white crêpe de Chine has a square yoke front and back into which the fullness in the front is smocked. The sailor collar and tiny vest are of white voile, with small, pink rose-buds on a black dotted ground. The waist fastens with link pearl buttons down the front. The deep, pointed, turnback cuffs are of the voile finished with picot-edged, crêpe de Chine frills. Price, $9.75.

A perfectly plain, tailored, white crêpe de Chine shirt has a Lord Byron collar and cuffs of white ratine. The front is adorned with a row of embroidered, make-believe buttonholes and small blue glass buttons, also used on the collar and cuffs. Price, $7.50.

The ruff illustrated at the top of page 55 makes an excellent substitute for the furs with which it is still too cold to dispense. It is made of finely plaited Brussels net, centered with a band of black marabout, and is completed by a perky bow of black satin ribbon. This becoming accessory may be bought for $2.95.

AROUND THE NECK

A stock which has not yet been reproduced by American manufacturers, and which adds a touch of chic to an otherwise severe blouse, is made of black satin with an inner collar and vest of pin-tucked, white chiffon. It has a row of tiny jet buttons down the middle and a double pointed frill of shadow lace to finish it. It is well worth $11.75.

Another particularly good-looking stock and jabot is composed of shadow lace and Brussels net. A plaiting of the lace, which is three inches deep, encircles the neck-band as far as the shoulder seams, and extends down the front on each side of the finely tucked net where its joining is concealed by fine ruchings of the same material. Three, little, black velvet bows decorate the front, while a larger one finishes the jabot not far above the waist-line. It may be had for $1.95.

FOL-DE-ROLS

Attractive fan bags made of colored satin lined with China silk are adorned with French trimming in contrasting colors, and are finished with a tassel at the bottom. They are drawn together with a silk cord and contain a diminutive fan of Parisian ivory, which is charmingly painted in delicate colors. These may be had in pink, blue, or yellow for the modest sum of $1.50.

Another pretty fan for a little miss to take to dancing school is of Parisian ivory, hand-painted and with a gold band at the top. It is hung from an ivory bracelet, which is adjusted by a satin ribbon. Price, 75 cents.

White crêpe de Chine, cut in bolero effect, lace-trimmed and gold-embroidered

Glove handkerchiefs of sheer linen which have colored borders to match various gowns have been imported to sell at 25 cents. For the same price are handkerchiefs of linen with a wreath embroidered in two colors, in the center of which is a colored, block initial.

There is a new waterproof veil for the woman who motors or for steamer wear. It is of guaranteed waterproof chiffon two and one-half yards long by three-quarters of a yard wide, and is finished with deep hemstitching. It may be had in nearly all the soft shades. Price, $2.25.

A FEBRUARY LINGERIE SALE

For those who find they did not provide themselves sufficiently with lingerie during the January sales, there is yet another opportunity to make up the deficiency. A little shop on Fifth Avenue which has already become famous for its values in underwear has chosen February for its sale time, and is offering up to the last day of the month combinations that have sold for $3 each, for 95 cents, and nightgowns that have sold for $4, for $1.95. These are made of nainsook, cambric, or lawn in a variety of models, and are trimmed with fine laces and imported embroideries; in some instances they are hand-embroidered.

At another shop, Italian silk vests with French tops elaborately embroidered in silk, are selling for $2.25 Those of lesser quality with crochet tops may be had for $1.95.

(*Continued on page 65*)

The YOUNGER GENERATION

There is No Other Good Style for Young or Little Girl Than Simplicity—This Was One Time a Truism, but is Now Almost a Paradox

When waist, skirt, and coat are designed as one suit there is a continuity that counts for much

As the season advances and the strain of the winter gaieties begins to tell on parents and girls alike, one more and more frequently hears complainings from mothers. Is it necessary to replenish the girl's wardrobe with chiffon party dresses when she comes home for her Easter holidays? Why must girls of fourteen and fifteen be turned out in chiffon dancing frocks instead of the muslin and fine lace they used to wear? Only yesterday a fashionable woman asked despairingly, "What shall I say when my two young daughters come home and tell me that I must have chiffon dresses for them because the other girls all wear them?" This is the argument that so often fells the mother's better judgment. Even if one need not consider the cost and the care that chiffon party dresses involve — practically the constant supervision of a maid, for a number must be on hand so that there may always be one fresh from the cleaner's—one may ask what is a girl to wear when she is a débutante if she is tired of chiffons, and of flowers and ribbons for trimmings? Ah, some will say, then of course we can go to the big houses which produce soft, fluffy dresses which are real creations, whereas the simple chiffon frocks she wears before she comes out cost at best but fifty or sixty dollars, and often they do not exceed the twenty-five-dollar mark. But that is just the point.

It is far smarter and in much better taste, which, after all, is the only real and infallible criterion in every department of dress, to garb young girls in fine muslin or linen, fresh and washable, than in chiffon dresses which are over-elaborate and always without the crispness which is so charming in a youthful costume. When such simple fabrics as muslin and linen are chosen, one may have them cut in the smartest fashion, quite as well as when chiffon is used; the unusual and picturesque become at once permissible, and may even be indulged in freely for just the reason that the materials are so simple in themselves that extravagance and bad form seem almost out of the question. Half the beauty is in the cut, half in the fine and delicate laundering. Lavish women need have no fear that their daughters will lack that appearance of exquisite care so dear to their hearts, for a laundress who does her work beautifully is not a common commodity. The very evanescence of the charm of finely laundered muslins with their crisp plaitings and flutings is part of their chic. Certain it is that a girl seldom looks prettier than in an ankle-length, muslin dress, satin slippers with their low, French heels, and her hair drawn back loosely and held in place at the nape of the neck by a ribbon or an inconspicuous shell comb or barrette.

This doctrine of simplicity applies not only to party gowning, but also to the entire wardrobe of the growing girl. The mother who overdresses her schoolgirl daughter is laying a foundation of bad taste that will be likely to show itself unpleasingly all through her young womanhood. The models chosen for illustration in this issue illustrate the principle of simplicity as applied to street wear for the spring.

BOARDING-SCHOOL SUIT

A distinctive feature in the well-cut, three-piece costume illustrated in two sketches at the top of the page is the group of inverted plaits at one side of the plain skirt. The loosely fitting coat closes on a line running first diagonally, then straight. The original model was of fine Bedford cord of a delicate shade of taupe with an intensified note of burnt-orange introduced in the pointed, shawl collar. These strong color contrasts are a striking feature of the spring modes.

The waist of the one-piece frock displays a drop armhole into which the slight fullness of the upper part of the sleeve is eased. Above the yoke-like bertha of the waist is a chemisette of cream, Valenciennes lace. The side-closing of the frock is finished in the same fashion on waist and skirt, that is, in a wide, stitched fold and a line of six buttons covered with the suiting.

THREE-PIECE SUIT FOR LITTLE MAIDS

The middle and left-hand figures at the bottom of the page illustrate an attractive model in navy blue serge for the younger schoolgirl. This costume is also of the three-piece order; the sketch to the left shows the simple, belted frock with the new, square yoke, and the second displays the out-of-door additions of the costume—the matching coat of serge, belted in Russian blouse fashion, and a stiff, tailored hat of fine, black Milan straw with a plaited, grosgrain ribbon band, and a small, upstanding wing of scarlet. The round neck is collared with baby Irish lace. The sleeves are slightly gathered at the armhole and are caught into deep cuffs of white suède fastened with white pearl buttons. The short, straight, two-piece skirt is stitched at the sides and trimmed with buttons and loops.

The matching coat in Russian blouse style with the short peplum is especially becoming to the growing girl. It closes in a diagonal line that extends to a belt of white suède. White suède with a narrow, outlining fold of the blue serge also forms the collar and turnback cuffs. Instead of the perishable suède, the collar, cuffs, and belt might be fashioned of piqué.

A UNIQUE COAT

A distinctly unusual separate coat is sketched on the right of the suit just described. It is designed in oak-leaf colored tussor. A quaint note is imparted to the coat by the shirred cuffs of the loose sleeves, very much on the order of those worn by our great-grandmothers. A similar shirring held with cords and covered buttons of the material forms a buckle motif placed high on the straight fronts of the coat. The wide collar, finished with stitching and silk-covered buttons, extends in deep yoke sections, back and front.

This low-cut bertha leaves bare the throat and lends roundness to the young, slender shoulders

The white of lace and suède gives the touch of brightness the blue serge dress demands

No fashion not eminently serviceable can pass muster as good style in school clothes

The demure quaintness which now marks grown-up fashions is suited to the junior modes

VOGUE PATTERN SERVICE

Three New Pattern Models Forecasting Spring Fashions—Two Bridal Gowns of Dignity and Individuality

NEXT in importance to the tailored suit for the spring is the gown for general wear in the street. The first model, Nos. 2232/4 and 2233/4, is excellent for such a purpose. It suggests the Russian blouse which will be so much worn. The rather plain waist is relieved by a collar and tab that accentuates the vest effect, another pronounced spring fashion. The double sash in the back is very effective and extremely simple to achieve.

THE RUSSIAN BLOUSE STYLE

One of the new silk and wool reps or a fine bengaline would be a suitable material for this model and far smarter than the more usual charmeuse. The ribbed materials, which have now acquired the suppleness necessitated by the present, soft, draped styles, are very much in evidence. A shade known as absinthe, a soft green-gold somber enough for the street, would be charming for this model; and the sash might be of dull gray-blue. Variations of the old-gold shades, a dull gray-blue, and good combinations of red and blue will hold prominent places in the spring color schemes, and any of these would serve admirably for this suit. The simple lines of the gown permit of some such distinctive note as that given by the sash, which encircles the waist and falls from either side of the waist and is knotted at about the hip-line in the back. If a contrasting fabric and color accentuate the waist-line unpleasantly, the girdle may be of the same material as the gown with the sash ends of the contrasting color. The waist is cut with a slightly raised waist-line, and is completed by a two-piece peplum seamed in the back and darted on the hips. The opening is at the side under the narrow vest. The back is designed in two, straight, panel-like ends—one full length and the other three-quarter—which fall over the peplum.

Nos. 2232/4 and 2233/4, for which 50 cents for waist or skirt is charged

No. 2234/4, as a complete costume which does not admit of division, sells for $1

No. 2231/4 is a negligee suitable for maternity wear. Pattern price is $1

Pattern No. 2232/4 for this waist comes in sizes 34 to 40 inch bust measure. The materials required for the waist, in medium size, are 3 yards of 42-inch material, ¾ yard of 24-inch contrasting silk for looped sash, and ½ yard of 18-inch allover lace for collar and cuffs.

Pattern No. 2233/4 for the skirt comes in 22 to 28 inch waist measure. The one-piece skirt is seamed at the center-back. The draped effect is gained by soft plaits in the front, under one of which the skirt opens. The lower edge of the skirt is straight and measures 1½ yards. The material required, in medium size, is 2¾ yards of 42-inch material.

A new evening gown is pattern No. 2234/4. This would be prettiest with a transparent top of chiffon or shadow lace outlined with a band of rhinestones. The underskirt could be of white crêpe de Chine with the draped tunic and sash end of brocaded, Chinese crêpe in old-gold bordered by marabout. Vivid gold and blue tones are shown in the embroidered motifs ornamenting the waist and sash—an example of the Chinese influence seen in some of the new gowns.

Pattern No. 2234/4 is cut as a costume and includes both waist and skirt. The kimono waist opens at the center-back; the two-piece underskirt opens on the left side; the one-piece tunic, which is draped up on the right side, extends into a pointed train in the back. Materials required, in medium size, are 2¾ yards of 42-inch material for underskirt, 2¼ yards of 42-inch brocaded material for tunic, belt, and sash, 1 yard of 42-inch chiffon or lace for waist, 3 embroidered motifs.

OBTAINING DISTINCTION IN NEGLIGEES

A delightful new negligee is shown third in No. 2231/4. The underdress may be of charmeuse or crêpe de Chine with the tunic-like wrap of Chinese crêpe or of a pretty soft lace bordered by swansdown.

Pattern No. 2231/4 for this costume comes in sizes 34 to 40 inch bust measure. The underdress consists of a one-piece kimono and a three-piece skirt joined at the waist and with the opening at the side-front. The tunic wrap is cut on the fold of the goods in the center-front and back, with seams on the shoulder and under the arm. The front is slashed by way of an opening. Materials required, in medium size, are 4½ yards of 42-inch material for foundation gown, 2¾ yards of 42-inch brocaded material for tunic, and 4½ yards of swansdown 2¼ inches wide.

BRIDAL ATTIRE

For the bridal gowns charmeuse and satin are correct materials.

No. 2126/4.—This model requires, in medium size: 5¼ yards of charmeuse 44 inches wide, 5 yards of lace flouncing 24 inches wide, ½ yard of chiffon 44 inches wide, 5 yards of pearl trimming.

No. 2128/4.—Wedding gown made of ivory charmeuse and chiffon, embroidered in seed pearls. The yoke, sleeves, and tunic are of embroidered chiffon. The satin overdrapery is outlined with seed-pearl trimming. The train is bordered with a wide band of the pearl-embroidered chiffon. The model requires, in medium size: 5 yards of charmeuse 44 inches wide, 1¾ yards of embroidered chiffon flouncing 27 inches wide, 1¾ yards of allover embroidered chiffon 44 inches wide, 6 yards banding 4 inches wide for train, 4½ yards of pearl trimming. Price, 50 cents for waist or skirt; $1 for entire gown.

No. 2126/4—Price, 50 cents for waist or skirt

No. 2128/4—Price, 50 cents for waist or skirt

No. 1966/4 No. 2109/4 No. 2119/4 No. 2097/4 No. 1830/4 No. 2034/4 No. 1821/4

Price, 50 cents for any one coat or skirt illustrated above

PATTERNS DISPLAYING SPRING TAILOR-MADES

The Short Coat, Which Is Typical of the Spring Suits, Shown Here in a Variety of Attractive Modes

THE right selection of materials is almost as important as the choosing of the suit itself, especially in tailor-mades where little trimming is used. This season some charming new materials, or rather old ones revived, such as Bedford cord, needle cords (a very fine cord effect), and wool faille will be used. Though the textures are still rough, a decided rib or cord is almost universal. Any one of these materials or the ribbed silk and wool stuffs would be appropriate for the models illustrated on this page.

No. 1966/4.—A good, plain tailor-made which requires, in medium size: 4½ yards of 40-inch material, 2 yards of 36-inch satin for lining coat.

No. 2109/4.—Well-cut suit adapted for any of the spring materials. The skirt measures 2¼ yards at bottom. It is a two-piece model with stitched seam running to the top fold in back. Medium size requires 4½ yards of 50-inch material, ¾ yard of 36-inch satin.

CUTAWAY COATS

No. 2119/4.—Cleverly designed suit featuring the skirt slashed up slightly in front. The skirt measures two yards at the bottom. It is a two-gored model and closes to one side in front. The model requires, in medium size: 5½ yards of 36-inch material, 1¼ yards of lace 3 inches wide for trimming collar and cuffs.

No. 2097/4.—Distinctive suit model for serge or linen. The well-cut coat has a single-breasted closing with rounded fronts. A vest is displayed in accord with one of the latest features in French modes. The draped revers, widening out from the round collar, have broad ends banded across with trimming. The skirt measures 2¼ yards at the bottom and opens at left side of front panel. It is a 4-piece model with a stitched panel front and back, banded at bottom with trimming. The model requires, in medium size: 4½ yards of 44-inch material, ⅝ yard of 36-inch material for vest, 2¾ yards of 36-inch material for lining, 1½ yards of trimming bands, ⅝ yard of plaited net for sleeves.

No. 1830/4.—A suit in which the semi-fitted coat fastens low with a cut steel button. The collar is a broad sailor model in the back, and forms waist-depth, draped revers in front. The model requires, in medium size: 6 yards of material 54 inches wide, 3¼ yards of silk 36 inches wide for coat lining, 1 yard of satin 36 inches wide for collar, cuffs, and revers.

No. 2034/4.—Pretty frock of changeable faille silk quaintly trimmed with plaitings. The scant, straight-lined skirt is built on a three-gored model, and the bottom is finished by a puffing some four inches deep. The model requires, in medium size: 5¾ yards of material 36 inches wide, ⅜ yard of net 19 inches wide for yoke, ⅛ yard of velvet 19 inches wide for shaped piece on yoke. The skirt measures two yards at the bottom.

No. 2098/4.—A suit model that features a cutaway coat and draped skirt. The full-length opening of the coat discloses a triangular section of the waist, which scheme is repeated in the V inset on the top of the skirt. The skirt is a three-gored model with a long tunic. The skirt measures 2 yards at bottom and closes in front. The model requires, in medium size: 4¾ yards of 44-inch material, 1¼ yards of 36-inch trimming material, 2¾ yards of 36-inch lining.

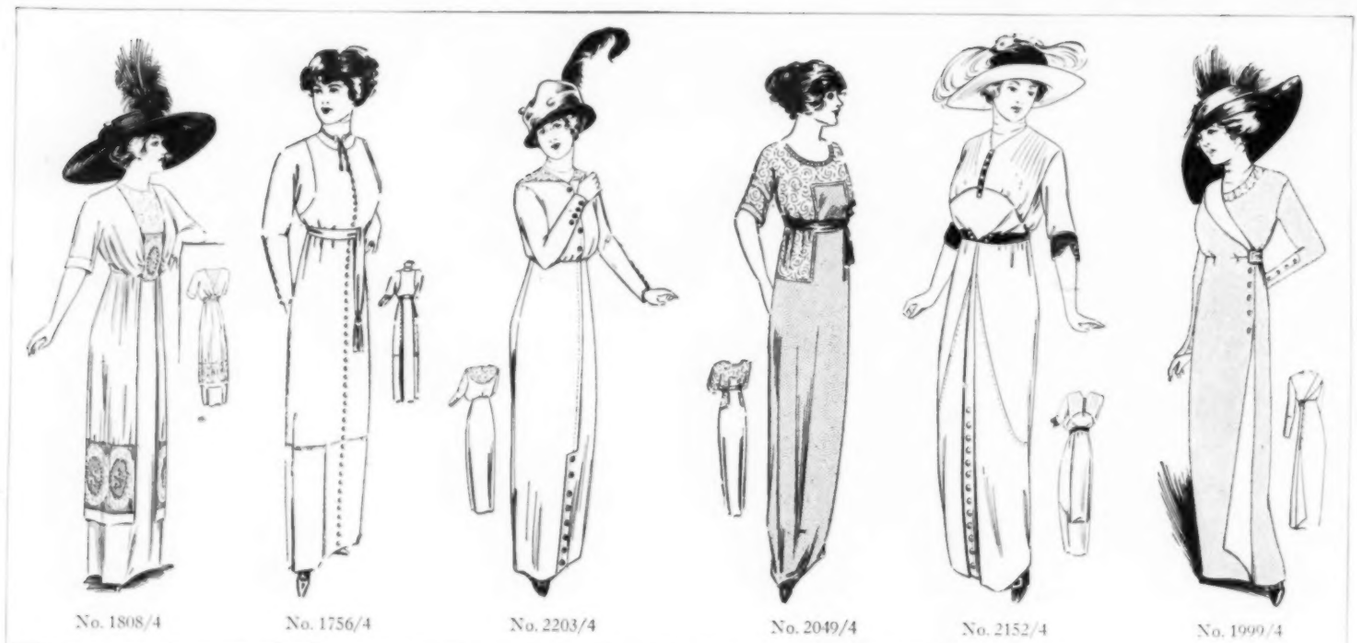
THE RUSSIAN BLOUSE

No. 1821/4.—Coat suit which may be made of two materials. The high-waisted coat is slightly bloused and has a fitted peplum. The model requires, in medium size: 4 yards of plain material, 2¼ yards of striped material each 36 inches wide, 1¼ yards of lace for collar and cuffs, 2 yards of silk 36 inches wide for lining, ¾ yard of lace for jabot, 1½ yards of silk 36 inches wide for skirt lining.

No. 2102/4.—Smartly designed suit on the new Russian blouse order. The skirt measures 2 yards around the bottom and closes at the side. The model requires, in medium size: 5 yards of 44-inch material, 1 yard of 36-inch satin for trimming, 2½ yards of 36-inch material for the lining.

No. 2098/4.—*Price, 50 cents for coat or skirt*

No. 2102/4.—*Price, 50 cents for coat or skirt*



No. 1808/4 No. 1756/4 No. 2203/4 No. 2049/4 No. 2152/4 No. 1999/4

Price, 50 cents for each waist or skirt illustrated above

SIMPLE MODELS SUITABLE *for the* NEW MATERIALS

Vogue Patterns Always Show the Individuality of Line Which Distinguishes the Really Smart Gown

NO. 1808/4.—This costume could be made of cotton crêpe over charmeuse of the same shade. The model consists of a three-piece foundation skirt and a one-piece, gathered tunic open at the front. The draped bodice has the sleeves cut in one with the front and back. The tunic parts to give a panel effect to the skirt front. The model requires, in medium size: 3½ yards of material 45 inches wide for tunic, 2 yards of embroidered bands for tunic and waist front, 5⅝ of a yard of allover lace for yoke, 2½ yards of silk for tight waist lining, and 2¾ yards of 36-inch material for the skirt.

No. 2049/4.—Afternoon frock which may be made of allover shadow lace and pale green charmeuse or of plain and brocaded ratine. The simple bodice is cut slightly low in the neck. The sleeves are set in at a drop shoulder-line under the upper satin band. A square bib section runs up on the waist, back and front. The model, in medium size, requires 3 yards of charmeuse 44 inches wide, 2 yards of allover lace 19 inches wide, 1½ yards of velvet ribbon, 1⅜ yards of chiffon 44 inches wide for lining the allover lace bodice.

SKIRTS OF CLEVER CUT

No. 2152/4.—This gown could have the waist and upper part of the skirt of plain éponge with the lower section of the skirt of brocaded éponge. The lower part of the waist drapes down in a V-shape section over the girdle. A narrow strip of contrasting material trims the front of the drapery. Materials required for waist, in medium size: 1¾ yards 44-inch material, ¾ of a yard of 18-inch velvet, ¾ of a yard of 44-inch chiffon.

The skirt is cut with a two-piece upper section gathered at the raised waist-line, with a shaped flounce forming a deep point in the front and outlining a pannier effect. The looped sash panel in the back is caught to the top of the flounce section. The skirt measures 2 yards around the bottom and opens at the center-back under the panel. Materials required for skirt, in medium size: 4 yards 44-inch material.

No. 1999/4.—One-piece model which may be developed in charmeuse trimmed with matelassé of the same color, perhaps in a tone lighter. The simple bodice is cut with elongated shoulders and stitched armholes into which the long sleeves, pointing over the hands, are set without fullness. An odd treatment of the diagonal revers, so smartly featured in present modes, is effected by having the revers which trims the bodice continue over the shoulder to form a similar diagonal drapery for the back. A ruffle of fine écru lace edges the back and one side of the neck-line. The two-piece skirt, cut with a raised waist-line, wraps the figure closely; the wider and over-section begins at the left side of front and continues to the left side of back. The upper edges are stitched down to the side skirt gore and finished with a row of buttons. Applied pieces, with a line of embroidered buttons, trim the sleeves, and a belt section of embroidered satin bands the raised waist-line at one side and finishes the ends of the revers.

Both the waist and skirt close at the side front. The model, in medium size, requires 4 yards of 40-inch material, 1 yard of satin 24 inches wide, 1 yard of lace two inches wide, ⅜ of a yard of 20-inch net for yoke and collar. The skirt measures two yards at bottom.

No. 2026/4 No. 1926/4

Price, 50 cents for waist or skirt

No. 2203/4.—Semi-tailored gown in one-piece effect opening down the center-front. The plain waist has a shaped collar and one-piece, long sleeves gathered into normal armholes. Separate collar and yoke are included in the pattern. Materials required for waist, in medium size: 1½ yards of 44-inch material, and ⅜ yard of 24-inch allover lace for the collar.

The three-gored skirt is cut on fold of goods at the back and seamed at the hip with the opening at the center-front. It is mounted on an inner belt 1¼ inches high. Materials required for skirt, in medium size: 2¾ yards of 44-inch material.

THE PART BUTTONS PLAY

No. 1756/4.—Smart house dress of fine cheviot which fastens down the center-front with tiny buttons. The skirt is slightly gathered at the waist-line and has a box plait at the center-back. The deep hem is turned and stitched on the outside. The bodice has sleeves cut in one piece with the shoulder, and the collar is finished with a turnover of white piqué. The materials required, in medium size, are 5 yards of material 48 inches wide, ¾ yard of silk 24 inches wide for the sash and tie, and 2½ yards of a good quality China silk for the waist and sleeve lining.

No. 2026/4.—Originally designed, one-piece dress equally suitable for the plain or figured silks such as Chinese crêpe or matelassé. A smart finish is given at the neck by a short, simulated opening trimmed with two satin buttons in tab effect. The lower part of the bodice shows the same treatment, oddly carrying out the effect of a continued side closing of the skirt, which latter is outlined with buttons and opens at the bottom to disclose prettily the instep.

The materials required to develop this model, in medium size, are 4½ yards of material 42 inches wide, ½ yard of allover lace, ⅜ yard of plaited lace for neck ruffle, 1 yard of satin 24 inches wide for girdle and buttons, ⅞ yard of belting for girdle foundation. Skirt measures 1¾ yards at lower edge.

No. 1926/4.—Graceful gown suggesting the Russian blouse—a style which will be much worn this spring. Lace frills outline the V-neck with its tucked chiffon chemisette, and form the turnback cuffs of the elbow-length sleeves. The model requires, in medium size: 4½ yards of material 45 inches wide, ⅜ yard of tucked chiffon 20 inches wide for the yoke, and 2¼ yards lace ruffling for the edges of the yoke and sleeves.

Note.—If desired, the patterns will be pinned together to show exactly how the garment is to be made up. Prices for pinned patterns: $1 for waist, skirt, or short coat; and $2 for costume.

No. 2139/4 No. 2134/4 No. 2080/4 No. 2082/4 No. 2142/4 No. 2070/4

Price, 50 cents for any one of the patterns illustrated on this page

PATTERNS *for* CHILDREN'S SPRING CLOTHES

Modes for the Street, Playtime, or School-Room, Which Could Be Made At Home with Success and Economy

NO. 2139/4.—Girl's single-breasted coat, showing a smart way to use a double-faced material. Materials required for coat in 10-year size: 3¾ yards 44-inch material, 6 trimming frogs, ⅞ yard of contrasting material 36 inches wide for trimming if double-faced material is not used. Sizes, 6, 8, 10, and 12 years.

No. 2134/4.—Child's kimono frock buttoned over the shoulders and at the underarms. A separate, set-in section laid in box plaits is used in the front and back. Materials required for model in 4-year size: 3 yards 27-inch material, 2½ yards 36-inch material. Pattern cut in 4 pieces. Sizes, 2, 4, and 6 years.

No. 2080/4.—Well-designed coat model for cloth or wash fabrics. The model is cut in panel effect, front and back, and extensions of these panels serve as a belt. The wide lace collar extends to the shoulder seam. The model requires 2½ yards of 27-inch material and ⅝ of a yard of allover lace for the collar. Sizes, 4, 6, 8, 10 years.

No. 2082/4.—Child's coat, suitable for medium or heavy material. The back is cut in one piece, with the center-back on the fold of the goods. Materials required for coat, in medium size: 3 yards of 24-inch material or 1¾ yards of 54-inch material, and ⅜ yard of material 19 inches wide for collar and cuffs, ⅜ yard of lace, 1 piece of silk cord for loops. Sizes, 4, 6, 8, 10 years.

No. 2142/4.—Girl's smart coat in double-faced material. The model is in loose, double-breasted effect with one-piece back gathered at the waist-line under a buttoned tab section. Materials required for model in 8-year size: 2¾ yards 42-inch material, 2 yards 54-inch material, and ½ yard 54-inch material for collar and cuffs. Sizes, 6, 8, 10 years.

No. 2070/4.—Well-designed coat suitable for serge or pongee with trimmings of cream-colored, corded silk. The model requires 3 yards of pongee 27 inches wide, and ¾ yard of corded silk. Sizes, 6, 8, 10, 12 years. Price, 50 cents extra for pattern of Dutch cap.

No. 2073/4.—Boy's Russian blouse model with knickerbockers. This model is excellent for serge or linen. The model requires 3½ yards of 36-inch material, and 1¾ yards of banding. Sizes, 2, 4, 6 years.

No. 2135/4.—Boy's regulation middy blouse with braided collar and cuffs and knickerbockers. The blouse is cut in shirt effect with sleeves set in the armholes with stitching. Materials required for model in 6-year size: 1¾ yards of 36-inch material, ½ yard of 36-inch silk for tie, and ½ yard of 36-inch material for collar and cuffs. The knickerbockers are cut with straight legs. Materials required for model in 6-year size: 1½ yards of 36-inch material. Sizes, 4, 6, and 8 years.

No. 2178/4.—Child's one-piece dress with opening under plait at either front or back. Materials required for dress in 4-year size: 2½ yards of 36-inch material or 2¼ yards of 44-inch material, and 2¼ yards of trimming bands. Sizes, 2, 4, and 6 years.

No. 1885/4.—Smart Norfolk suit of corduroy with four-gored skirt. The model requires 6 yards of 24-inch corduroy. Sizes, 8, 10, and 12 years.

No. 1888/4.—Quaint coat design with sleeves cut in one piece with the body and in bell shape, and finished with tasseled ends. The model requires 2 yards of material 50 inches wide, 3½ yards of 36-inch satin for lining hood, 2 yards of fancy braid. Sizes, 6, 8, 10 years.

No. 2073/4 No. 2135/4 No. 2178/4

No. 1885/4

No. 1888/4

THE WELL-DRESSED MAN

With Wider Latitude and Fewer Set Rules in Dress, Good Taste Is More Than Ever a Prerequisite of the Well-Dressed Man

The folded four-in-hand is now in preeminent favor

BECAUSE we have become so accustomed to seeing one little fashion novelty after another take a place in standard styles, we are inclined to think that we may go to any length in the way of innovation without laying ourselves open to criticism. And yet, in spite of a great many foolish extremes brought about by the manufacturers in their attempts to produce something a little different, in the main we have, during the past fifteen years or more, kept fairly close to the established rules of good form, with never a relapse to anything even remotely approaching the absurdity of the six-inch collar, the glove-fitting trousers, or the "tooth-pick" boots of times gone by.

GOOD AND BAD STYLE IN HATS

Fashions in dress there will always be, but, at the present time, at least, fashions for men are not of the faddish, "follow-the-leader" kind; and since the tremendous amount of variation in detail of cut and finish as well as in material, pattern, weave, and coloring has broadened the field of selection, good taste is a more important element in good dress than ever before. The shops—even the best of them—keep all things for all men; therefore it is not to them, but to the best class of men that we should look for leadership.

In the matter of hats, for instance, the low-crowned, flat-brimmed derby has, notwithstanding it has by no means been limited to the cheaper grade of hats, never enjoyed the favor of men of refinement and good taste. Indeed, in this matter, the question has not even been one of individual becomingness, which often determines the shapes of hats quite irrespective of any fashion tendency, but purely a question of what may, perhaps, be called "class distinction." No matter how much displayed in the shops of smartest reputation, this extreme shape will never be taken up by the best class of men.

And the same thing, in a lesser degree, may be said of many of the newer style soft hats such as the velours and velvet shapes now so much in evidence in all the shops. Though here and there one may see them worn by men whose adoption of them might seem to give them some sanction in the way of smartness, their use among the best class is so limited that they must still be regarded as not more than on the border-line of good style. And so with the deep brown derbies, the light grays, the dark greens, and the rest. One sometimes hears it said nowadays that a man may wear anything he likes; but, with the possible exception of the cloth hat in alpine shape, there is not a single style in the whole list of newer things that has proved as really fashionable as the old standards.

For formal dress in town, the silk hat with cloth band is still correct, either with straight crown and flat brim, following the foreign models, or slightly belled and with moderately curling brim. The proper hat for informal dress in town is the derby of conservative proportions, in black or tan, with possibly, on stormy days, the cloth or gray felt alpine. In the country, the soft hat of felt or cloth mixture, and the well-made, so-called golf cap are in good style. These are the only styles, excepting, of course, the regulation straws which have to-day, as they had ten years ago, an absolutely assured position in the wardrobe of the well-dressed American man, whether at home or abroad, for all the ordinary occasions of dress.

The turndown collars have widely spreading points

THIS SEASON'S SACK SUITS

It would be quite safe to say that there are twenty-five single-breasted sack coats worn to every one that is cut on double-breasted lines, yet from the fashion point of view, as distinguished from that of mere popularity, the latter style is every bit as correct, and, by reason of its comparative uncommonness, a little the more distinctive. It is, however, a cut better adapted to hight and slenderness than to shortness and stoutness of figure, and a style for which the choice of materials is considerably more limited. The shepherd's plaids may be used to good effect in some instances, but as a general rule the plain fabrics, such as black worsted and serge, dark blue serge, and white flannel, are decidedly better than the mixed or figured cloths. For cut and finish, simplicity is the best expression of good style. Medium collar, rather long and wide lapels, natural shoulders, hanging straight or, at most, only moderately fitted at the back and sides, square, flap, side pockets, and plain sleeves finished with slit and button, are the chief characteristics of this coat. There is nothing to be gained by letting a tailor depart very far from this standard.

In single-breasted coats there are two models, with well-marked points of difference—the straight back cut, with straight or rounded front, and the more or less closely form-fitting design with slight flare below the waist and well-rounded fronts. Which of these is the best selection from the fashion point of view is more or less a mooted question, but the rather straight jacket is unquestionably the more becoming to the average man.

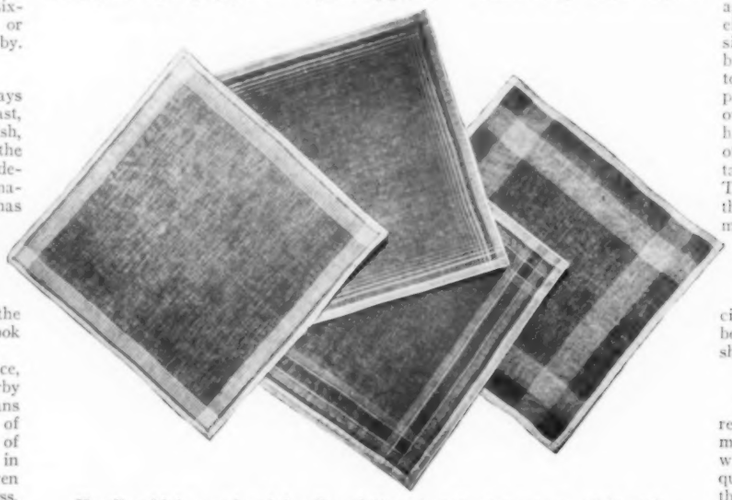
The sack coat with an extreme waist effect is one that has received much more attention from the "dressy" tailor and the would-be fashionable youth than from the well-dressed man. Indeed, "medium" is the word that best describes good style in nearly everything relating to the fashions of the day; and in sack coats this *via media* means narrowness and shortness of sleeves and length and breadth of lapels. Now and again one sees the turned-back cuff, either plain or fancifully finished, and side pockets set diagonally or vertically, but they detract from, rather than add to, the style of a sack coat, however appropriate they may be to some styles of overcoats. Patched pockets, on the other hand, are quite correct from every point of view, and are even a necessary detail of the skeleton-lined, summer jacket. The vent behind, though now less used than when coats were longer, is rather a matter of personal preference than of fashion. The outside breast pocket is to be advised, and the fronts of the coat below the lowest button—and three or four buttons are decidedly more desirable than two—should be straight or gradually rounded, not sharply cut away and angular.

A brocaded satin stripe alternating with a corded stripe

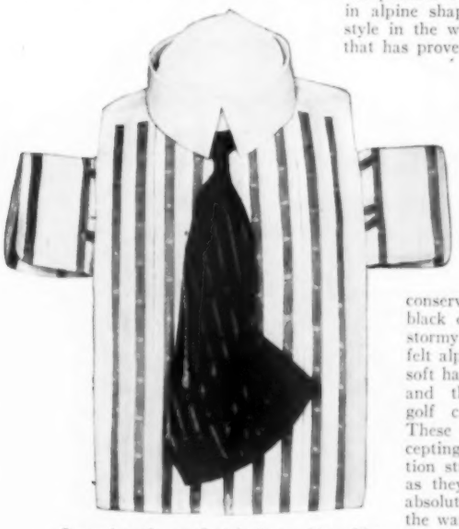
WAISTCOATS AND TROUSERS

Waistcoats of the same fabric as the rest of the suit are almost invariably made single-breasted, without collar, with moderate points at the bottom and quite simple pockets. As a general rule, the waistcoat of the same material rather than of different fabric is the one to be worn with the sack coat. On the other hand the double-breasted style is as good in point of form as the single, and because of its comparative

(Continued on page 110)



Handkerchiefs may be of fine French linen in a fancy weave, or plain with tinted borders or an allover pattern. Prices range from $15 to $60 a dozen



In eminently good style is a white shirt with a dark green stripe figured in sap green, and a cravat in matching tones

This shirt with a linen body and Russian cord bosom shows a pale lavender ground with white stripes figured in violet

Tecla Gems

Tecla Pearls and Genuine Diamonds

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Rome	144 Corso Umberto

BERLIN
15 Unter den Linden

WHAT THEY READ

Poets Who Are Challenging the Critics Who Hold That Poetry Is an Extinct Literary Form—Writers Who Understand Women

HERE again come the poets, undeterred, unabashed, and undismayed by the indifference of most, the hostility of some, and the conviction of a few that verse as a vehicle of literary expression is doomed to perish. Mr. Kipling's volume, made up of almost his oldest and quite his newest, must be recognized as the most vigorous of recent verse from the English press on either side of the Atlantic, though one looks in vain through the volume for certain aspects of idealism emphasized in the verse of other poets. Mr. Yeats is more cryptic than ever in several of the poems in his slender new volume, but clear enough now and then in conveying his discontent with some of the things that vex his life. As to Mr. Hagedorn, his is by far the freshest voice of the moment, as he seems the most promising among the younger poets writing in English. His best narrative poems approach the vigor of Kipling, and his mystic idealism is as lyric as Mr. Yeats's and a good deal less cryptic. If the poets are really giving us only the swan songs of a doomed literary form, they are going far to vindicate its right to a continued existence. Yet it must be owned that nobody quite entitled to the name of great is writing English verse today; it is not easy to discover in Mr. Kipling's volume the promise of finer things than he has already done, while Mr. Yeats seems, in his contribution of the moment, just his accustomed self, plus a somewhat petulant mood that may be merely a temporary manifestation. Mr. Hagedorn's volume, however, is plainly the work of a growing poet. The best of it seems better than anything of considerable length that he has yet done, and he shows no sign of having given his final measure. He has the great advantage of being still really young in years, while Mr. Kipling and Mr. Yeats, though neither has quite lost the thing of which all of us fondly hope to carry at least a trace into three score and ten—the spirit of youth—both, as poets go, are no longer young.

A ribald world delights to laugh at the poets. Few things are easier than mating rhyme to rhyme, and putting our thoughts and feelings, such as they are, into metered language. A few inspired parodists, such as Calverly, must make even the great poets a bit uncomfortable, so near may nonsense verse approach the singing quality of that which possesses the divine afflatus. Tempted by the ease of verse-making, thousands choose that form of expression, and mistaking the mere metric gift for a genuine inward light, they set up as poets and prophets, vaticinating feebly about matters which hard-headed folk settle for themselves by reasoned processes. Hence the popular contempt for poets. Now and then the "real thing" in poets comes along, forces men to listen, and sets them wondering if there isn't something in "syllabled fire" not to be conveyed in prose. Mostly the newspapers give us dry jingle or tuneless rhyme, and their humorous verse is usually sadder than their cheaply sentimental stuff misdirected at the popular heart. The most popular recent poem of Kipling is not a poem in any sound sense, but merely a brilliant sheaf of wholesome epigrams put into poetic form. Meanwhile, those who believe that verse is a vanishing mode of expression, such as should not have survived the childhood of civilization, have the burden of proof shouldered upon them by the many new and impressive volumes of the past three or four years.

Courtesy of Frederick A. Stokes Company

A sixteenth-century Flemish tapestry—one of the many illustrations in "The Tapestry Book"

POEMS AND BALLADS, by HERMANN HAGEDORN, contains nearly half a hundred pieces of verse, long and short, some republished from the magazines, some, it may be taken for granted, now first issued from the poet's portfolio. Mr. Hagedorn did well to open his volume with the vigorous and intensely poetic narrative entitled "The Infidel." There is not a stanza of this somewhat long ballad that could be spared, and parts of it, for condensed vigor of phrase, freshness of metaphor, and swiftly lyric movement, are worthy of the greatest living poets, and hardly unworthy of some of the great dead. Some of Mr. Hagedorn's experiments with short lines are highly successful, as in the poem entitled "Wings," but on the whole he does his best in the accustomed forms. "The Cobbler of Glamorgan" has all the vigor, if less than the lyric beauty, of "The Infidel," while "Out of This Cage My Body" is Swinburnian in the perfection, sweetness, and richness of its movement, without any mere echoes of the elder poet. "The Peddler," it must be owned, suggests Kipling, but the latter could hardly better it. "A Chant of the Terrible Highway" is another of the experiments in short, irregular lines, and a most impressive effort. "The Wild Rose" is an exquisite lyric, and "L'Envoi" fitly weds thought and feeling to musical words. "Discovery" has some difficult and unlyrical lines, such as the opening ones of stanzas three and four, that mar an otherwise noble poem. Political and social idealism breathes through many of the sonnets and short poems dealing with current questions. It would be hard to find a single number in this little volume without some title to distinction. (Boston and New York: Houghton Mifflin Company, $1.25 net.)

THE GREEN HELMET AND OTHER POEMS, by WILLIAM BUTLER YEATS, is a thin volume in yellowish-green boards, containing the "Heroic Farce" that gives name to the collection, and about twenty-five other numbers, some of them extremely short. The play is certainly one of Mr. Yeats's most wilfully difficult performances in this form, and many of the poems have the characteristic obscurity in which the mystic and symbolistic poets love to wrap their meaning. There are some good epigrams, as in that on "The Attack on the Play Boy," which is a brilliant piece of work, though it seems to indicate Mr. Yeats's own sympathetic limitations. The poems expressing the poet's mood of discontent with the practical business of the theatre and with various persons and things are hardly of sufficient importance to have appeal to readers unacquainted with the Dublin literary movement. "A Woman Homer Sung" and "Peace," seemingly of identical inspiration, are good. (New York: The Macmillan Co., $1.25 net.)

SONGS FROM BOOKS, by RUDYARD KIPLING, embodies work written as early as 1891 and as late as 1912—pretty nearly the whole span of the author's active and mature literary life. Little of Mr. Kipling's very best verse is here, but much of his very good, and not a great deal of his worst. Indeed, few living poets could put forth so rich an aftermath, especially had they already to their credit four or five considerable volumes of verse. Europe, Asia, Africa, America, and the islands of the sea have been ransacked to furnish subjects for these poems, and they treat of matters belonging to the far past as well as of those concerning present issues. As ever, Mr. Kipling employs the large language of noblest English tradition, and shows his debt to the King James Bible. Mr. Kipling has gradually grown into a singular freedom of measure in his poems, but in doing so he has sacrificed something of the bold and lilting music that lends fascination to the best of his verse, and in some instances he descends to something very near tuneless rhyme. "If," one of the most popular poems included in this volume, must be held little better than manly sentiments brilliantly expressed in muscular prose that has been arbitrarily cut into metered lengths and tagged with rhymes, though the last stanza has some semblance of the lyric touch. It is well that such a garner should have been made of the verses scattered through many volumes of prose, and the book deserves a hearty welcome. (New York: Doubleday, Page & Co., $1.40 net.)

THE STORY OF A ROUND-HOUSE AND OTHER POEMS, by JOHN MASEFIELD, contains a very long narrative in seven-line, octosyllabic stanzas, a biographical poem of some length, and many short poems dealing chiefly with the sea, but treating other subjects as well. It must be said of "Dauber" that it is too long, too technical, and too monotonous. After that, it deserves recognition as having some rarely poetical and powerful sea pictures, and much moving pathos. In spite of its power and its frequent lyrical beauty, however, it can hardly have the popularity of such poems as "The Everlasting Mercy" and "The Widow in the By-Street." As to the remaining poems, "Biography" has interest and poetic value, and most of the sea pieces are full of distinction, while the other short poems prove the versatility of Mr. Masefield. The collection as a whole seems to prove him the most promising young man now writing English verse, and that in spite of something here and there that suggests an echo of Kipling, an echo, however, not less strong and clear than the original voice. (New York: The Macmillan Company, $1.30 net.)

TAPESTRIES AND OTHER DECORATIONS

THE TAPESTRY BOOK, by HELEN CHURCHILL CANDEE, is a thorough review of the subject. A tapestry may be described as a "pictured cloth woven by an artist or a talented craftsman in which the design is an integral part of the fabric and not embroidery stitched upon a basic tissue." With this definition as to what a tapestry is, the author prefaces an interesting history of an art which was venerable before the light of modern civilization had dawned. All countries and ages have played a part in the development of tapestry-weaving, and while the use and design of these fabrics have altered greatly during the centuries, there has been almost no change in the method of their making, for the weavers of to-day are employing looms almost identical with those used ages ago by the Copts and Egyptians.

The study of tapestry-making really means the study of history itself, for the progress of the art is an index to the culture and prosperity of the people for whom the tapestries were woven, and the golden age of the looms was very naturally those years when peace

(*Continued on page 88*)

Phipps Hats

STRAW-KAP is the name of this charming new "American Styles" creation. Wonderfully dressy and becoming; and so finely woven that it can be folded up and tucked into a hand-bag.

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SEEN *in the* SHOPS

(*Continued from page 56*)

A millinery shop, which has for many years been famous for the smartness and exclusiveness of its hats, has recently opened a department for children's garments that promises to carry out the traditions for excellence of the establishment. Hand-made dresses of sheerest nainsook with smocked yokes and cuffs and tiny frills of fine lace are made for children of from one to six years. The smocking may be had in pink, blue, or white, in a variety of designs. One little dress, made in a four-year old size, has a shallow, pointed yoke and tight cuffs of white smocking, the latter edged with Valenciennes lace. Price, $8. Another little frock shows rows of pink smocking at the neck, finished by a broad piece of Irish lace, which also forms cuffs on the sleeves. Price, $8.

Elephant's head in bronze used as a call-bell

Less expensive hand-made dresses of Victoria lawn cost $3.50. They are simple, dainty, and durable. One has the fullness at the neck caught and held, after the manner of smocking, by three rows of fine feather-stitching. Fine beading and lace finish neck and sleeves. There are also very smart frocks in silk and serge for older children. A ten-year-old model, which sells for $17, is decidedly out of the ordinary. It is cut on straight lines with a shallow, round yoke of Valenciennes lace, edged with a broad, heavily braided piece of French-blue silk. This piece extends to a point over the shoulders, and is further finished by blue silk, soutache-bound buttons set in simulated buttonholes. A similar trimming adorns the short sleeves. The frock opens in the back, and has a tuck extending down the left side of the front, which rounds off at the hem, where it is trimmed with three blue buttons. A broad belt of serge lined with blue silk, folded prelate fashion, is set well below the hips, producing the straight, long-waisted effect generally so becoming to the slender figures of little girls.

A UNIQUE CALL-BELL

A certain shop, noted for its beautiful importations, has lately brought over a number of electric call-bells made in a variety of shapes and materials. Many are so quaint and unusual that their real use would never be suspected. The one illustrated on the upper part of the page is an elephant's head, cleverly fashioned out of Vienna bronze. Its one short tusk ingeniously serves as the push button. Price, $5.50.

A bright recorder for telephone messages

For the same purpose and for about the same price are to be had other curio-like bits of bronze. One is a tiny violin resting on a slab of marble, with the button just at the bridge of the instrument. It costs $5.

The bells of French enamel and carved French bronze are more gorgeous and also more expensive. They may be had to fit flat against the wall or to hang from the bell rope. One of the former, about one-and-one-half inches in diameter, is of baby-blue enamel overlaid with tiny pink rosebuds. This is priced at $10. For $15 comes a larger one, in a delicate lavender; its fine, self-toned markings of enamel are untrimmed save for a running vine of carnations around the narrow rim that projects from the wall. Beautiful in its workmanship is an egg-shaped call-bell made of French bronze, elaborately carved and studded with reconstructed rubies and hematite (the latter superior to the rose diamonds on account of its continual brilliancy), in delicate designs of bouquets and baskets of flowers. Price, $20.

AIDS TO TELEPHONING

The telephone is such a difficult thing to dispose of gracefully in most interiors that one is glad to welcome a neat little table especially made to hold a telephone, and which, by virtue of its small dimensions, will fit into an otherwise unavailable corner. It is low and square, and may be had either with a round or a square top. It is edged on three sides by a small rail to prevent pencils and other accessories from rolling off, and at the back, left-hand corner, to hold the instrument, is a round, baize-topped stand on a revolving arm. Below is a shallow shelf for the directory, and under this fits a small stool. In mahogany, the square-topped table and stool cost $11; the round-topped, $12. In less expensive woods, the cost is, of course, less; an oak table and stool, built on the above model, come as low as $6.50.

If the telephone is situated in some dark corner, the ingenious little appliance illustrated on the lower part of the page is useful for recording messages. In appearance it is like a toy desk. On its sloping lid is fastened a thick tablet; inside is an electric battery. The small electric light operates automatically on removing the pencil from the holder, and may also be controlled by a small button at the right-hand side of the box.

THE CONVENIENT "LAZY SUSAN"

In the retail shop of a well-known cabinet-maker are to be found many of those fascinating odds and ends that, used in moderation, do so much towards giving the house an air of completeness. Although the models shown are for the most part of mahogany, they can be reproduced to order in various other woods at most reasonable prices. Here we find those revolving trays for the center of the breakfast table, known to us as *"déjeunettes,"* though sometimes familiarly spoken of as "Lazy Susans." They come in several sizes; a small one, standing on a six-inch column, and fitted with a cruet-stand and various little dishes for condiments, is priced at $22.50. A much larger tray is two feet in diameter and stands somewhat lower. It costs, without the fittings, $14.50. This style is really more useful, as there is room on it for cereal, cream, sugar, cups and saucers, and other necessities of the light breakfast. For the large country house where there is no set hour for breakfast, and guests come down at various times, this echo of the English sideboard custom is a most convenient thing.

Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge.

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THE FACTS *and* FANCY *of* FRENCH LINGERIE

The chiffon collar and cuffs are in delicate contrast to the heavy lace

ABBREVIATION and elimination—these two words describe the tendency of the smart French lingerie of today. One garment replaces the two or more with which every right-minded woman was wont to garb herself but a few years ago. Corset-covers and chemises are no more. A silk shirt or combination, over this the corset, and over this little as possible—at most a thin corset-cover and pantaloon combination of sheer linen—this is the extent of present day underclothing. These conditions granted, the corset assumes greater importance than ever. If the lingerie is to fit literally skin-tight, one must make sure that the form to be revealed is worthy of revelation.

THE ALL-IMPORTANT CORSET

A morning spent with Madame Bellanger will convince any woman that there is no need of having anything but the perfect figure. Long experience has taught this corsetière many things; for one thing she has developed a special weave of rubber tricotine, made in her own factories, which has many properties peculiar to itself. It can be woven in any degree of elasticity—excessively pliable or most firm—or these various weaves may be combined in one and the same corset so as to give the greatest support in some places, and to allow of the greatest freedom in others. In Madame Bellanger's skilful hands, this rubber tricotine rounds the hips of the angular person, and removes the too abundant curves from the stout.

The models are numerous, but one which has had the greatest success is the girdle or "*remplacé*" corset. This reaches from just above the waist to below the knees, or, if one so wishes, or if necessity requires, it may be made much higher in the bust. It is closed at both back and front, laces at the sides from the top to the hips, and is adjusted to the figure by being pulled on over the feet. Other models of the same style are made without lacing, entirely in one piece; but the side openings give greater freedom about the waist, and insure greater snugness over the hips and through the thighs. As a rule there are no bones in these corsets, but for those who desire greater rigidity is designed the model sketched at the bottom of the page, which shows two bones in the front and two in the back, inserted in a V-shaped angle. As these corsets are made of rubber, they act as reducers, and wonderful results have been obtained by their use, particularly for those figures which are extremely thick through the thighs. The corsets are all made to order, and range from moderate to high prices.

COLOR FADS FOR NIGHTGOWNS

The vogue of pipings of color on white is finding more and more favor. Many lingerie sets of the thinnest, hand-woven linen lawn are trimmed with a piping of pink or blue. The sketch at the lower, left-hand corner of the page shows a nightgown cut in a single piece with the fullness laid in groups of tiny tucks. Down the front runs a short patte which is finely tucked, piped, and button-trimmed with old-rose batiste. The flowing kimono sleeves, which are gracefully curved at the edge, the rounded neck, and the skirt hem, are all bound inch-deep with the colored material. A rose bow of the lawn ornaments each sleeve at the point of the curve. A tucked belt of white linen, edged with color, encircles the waist in an empire line and is held in place in the back by little buttoned bands of the colored linen. This model sells for 55 francs.

The use of the suspender as a trimming on nightgowns, an idea which was launched by an important Paris house, is shown in the sketch at the lower, right-hand corner. The gown is of fine linen lawn, with rounded neck finished with a two-inch edging of Valenciennes lace, inserted in the lawn to form a yoke. Narrow, lace beading is attached to this yoke at the top by fine hemstitching, and through it is run pink satin baby-ribbon. The waist is in empire fashion and is fulled into three rows of hemstitching, so that the material forms little puffs between them. A piece of the lace runs in surplice line from the yoke across the waist and disappears into the belt. The lace edging that outlines the armhole forms short, ruffled sleeves. A two-inch piece of satin ribbon is run through long buttonholes over the shoulders and down the front and back. This ribbon is slit at the waist into suspender ends in which buttonholes are worked. Tiny, satin-covered buttons secure these ends at the belt.

The matinée with a matching petticoat is a charming form of negligee

PETTICOATS AND MATINÉES

The Parisienne has long been partial to the negligee which consists of a matinée worn with a matching skirt. The sketch at the upper, right-hand side shows a model in surplice fashion—a style particularly adapted to the matinée. A foundation of plaited, white chiffon over a flesh-colored lining of chiffon, hangs straight from the shoulders to a line just below the waist. Over this falls a wide collar of tinted Chantilly lace with long ends crossing in front and tying in the back in a loose knot under the deep collar, a very convenient fashion.

Of excellent value is the matinée sketched opposite. This is made of white, Bohemian lace, lined with flesh-colored chiffon. A folded belt of pink satin ribbon indicates an empire waistline, into which the upper portion is slightly fulled, and from below which the skirt or basque falls in straight lines to the hips. White silk ball fringe outlines the entire jacket. A tucked collar and cuffs of the flesh-colored chiffon with an inch-wide, hemstitched hem finish the low, pointed neck and the three-quarter, kimono sleeves. Price, 45 francs.

A piping of colored materials is one of the new lingerie fads

A corset drawn on over the feet and laced at the sides

The lingère adapts the prosaic suspender to a nightgown

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A R T

Two Portraitists, One an Artful Flatterer, the Other a Mocker, Who Both Tell the Truth, and, Unintentionally, Point a Moral—In New York Galleries

CALENDAR OF EXHIBITIONS

New York.—Metropolitan Museum of Art. A loan exhibition of J. Pierpont Morgan's paintings.
M. Knoedler & Co. American Miniature Society. Drawings by Rowlandson. Paintings by Louis Kronberg, to February 15th.
William Macbeth. Woman's Art Club, Gardner Symons, to February 24th.
Montross Gallery. Pictures by Gari Melchers, to February 22nd.
Durand-Ruel. Small paintings by Renoir, through February.
Fine Arts Building. Architectural League, to February 22nd.
Frederick Keppel & Co. Engraved portraits, to February 18th.
Folsom Gallery. De Witt Parshall, to February 12th. W. Sargent Kendall, February 15th to 28th.
Fischer Gallery. Hubert Voss, from February 15th.
Kleinberger Gallery. American artists, February 10th to 22nd.
Philadelphia.—Pennsylvania Academy of Fine Arts, through February.

ART NOTES

THE loan exhibition of paintings by Sir Henry Raeburn at the Knoedler Gallery, for the benefit of the Artist's Aid and Artist's Fund Societies, came, notwithstanding we were somewhat prepared for it, as a revelation. It was a finger pointing out the wealth of American private collections. The collection included twenty-four examples, not one of which failed to pay a tribute to the genius of the great Scot, not one unjust to the painter, not one which might have been left out of the collection. Here was Raeburn often at his best and always in a fortunate mood, the mood that painters know to be essential to rapid work, to spontaneous work, which is good work.

Few of the painters of his period so aptly mixed truth and—shall we say?—idealism. He was an artful flatterer or else a happy optimist. His brush was precise, direct, economical, it rarely paused for the unimportant details that are the greatest impediment to the progress of the too conscientious realist whose attempt to transpose to canvas everything in nature must inevitably meet with failure. Raeburn, indeed, might be catalogued in a general way as a realist. He seemed occupied only with facts. This trait in a portrait painter would seem to be a necessary one, for the most popular theory regarding portraits calls above everything for truth. Raeburn, knowing this, simulated truth wonderfully. He was a great craftsman. He was likewise a man of the world, and in this character interpreted people. Thus it may be that he employed the mask of truth to lend force to flattery. I am inclined to believe, however, that as an optimist he saw only the good in people. The painted characters of his world, looking kindly and reservedly out from their frames at the Knoedler Gallery were, to those who walked past them, a constant reminder, by contrast, of faults. The little frailties and the big faults of his sitters, the secrets they kept locked tightly in their souls, those truths of which we are all ashamed and which we in common share, were perfectly safe in Raeburn's keeping. He was not a gossip. He must have had a list of virtues that was interminable, assuredly he had a remarkable lack of prejudice.

The portraits of James Traill, of Hobbister, and Rattar, and that of James Cruikshank of Langeley Park were at either pole of his appreciation. Mr. Cruikshank might, though he was a Scot, stout and ruddy faced, have posed for the figure of John Bull. He appears here as a man of great decision and of few doubts, one for whom life was anything but complex. Mr. James Traill, on the other hand, was an intellectual, with thin nose, brilliant eyes, and sensitive, almost effeminate, mouth. The portrait of General Andrew Hay of Mount Blairy, painted in a composition that subtly suggested the battlefield; the portrait of William Fraser of Relig, a romanticist certainly who might have been a product of the French revolution, and the subject of Alfred de Musset's "*L'Enfant du Siècle*," were particularly admired.

Mr. Arthur Freedlander's portrait of Miss Eva Swain, who recently made her début as a première ballerina at the Metropolitan Opera House in "Les Huguenots"

A strongly modeled, particularly fine head here, where there were so many fine heads, was that of John Lamont of Lamont.

The portrait of Mrs. Cruikshank, the companion picture to the Cruikshank portrait mentioned above, was perhaps the finest example of the painter's dexterity. In the manner, in the thoroughly able manipulation of the medium, even in the character,

(*Continued on page 70*)

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We have had printed a little book telling you just how to write us about your old jewelry—so that we may reply intelligently to your inquiries about having such jewelry reset in new and fashionable Gattle Designs.

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As soon as we receive your request, we will send you the booklet of information about how to describe your old Jewelry. The book *tells you just how to tell us what you wish to know* so that we may carry out your wishes as to the re-setting of your old jewelry.

We do not charge anything for the little booklet of information. It is sent to you *fully post paid* upon receipt of your request.

Write us today, if you are interested in having Jewelry you no longer wear made over into beautiful new, and fashionable, Gattle Jewelry Designs.

We have a Special Department to take care of this kind of work—and this department is *busy all the time* with the re-setting of Jewelry for leaders of fashion in all parts of the country. We ask only an opportunity to show you how very much pleased we should be with any privilege of serving you.

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New York City

A R T

(*Continued from page 68*)

one felt that its descendants in paint might be found in the peasant women to whom the Swedish painter, Anders Zorn, lends a degree of refinement.

THE MOCKING PORTRAITIST

In contrast to the Raeburns is a little Goya shown at the Ehrich Gallery—the portrait of *"El Conde de Tepa"*—an astonishingly direct bit of realism, shaded by contempt perhaps, rather than by kindness—a truthful picture, a human document. It brings up the vision of the great Spaniard, a physical marvel, independent, free, a man who rarely noticed conventions and when he did, only that he might trample upon them. Perhaps he too hardily ridiculed his sitter, in painting him as a spoiled child of fortune who got much of the world's good things through heritage and who, much pampered, was tremendously put out by the small accidents of life that are scarcely noticed by the most of humanity. Neither Raeburn nor Goya were moralists, but the Scotchman did point to a moral by showing the good in the world while Goya accomplished the same end, in this instance as in many another, by dwelling upon the bad.

Another realistic picture of particular charm at Ehrich's is El Greco's "A Spanish Monk," painted freely and boldly—the apotheosis of all that is Spanish.

A LESS MODERN PORTRAITIST

The exhibition of the work of Henry Caro-Delvaille at the galleries of E. Gimpel & Wildenstein was replaced by that of Walter Gay, who is a shade farther away from the modern spirit. Indeed, even Caro-Delvaille, for all his modernity, is a compromise between the academic and the independent. From the point of view of the *École des Beaux Arts*, his drawing is as nearly perfect as it could be; from the point of view of the impressionists, his color has much in it that is commendable. Thus he is in the middle, between restraint and freedom. He has a good sense of color and of the decorative, and he has charm. He showed a portrait of Miss Elsie De Wolfe, her arm around a little dog on an eighteenth century, French table, her eyes looking straight out at the spectator; one of Madame Simone in a pose that would have delighted David; one of Madame Caro-Delvaille and her children, the little girl's head in which was certainly inspired by Renoir, though Renoir become mannered and thus further removed from realism; and *"Les Trois Soeurs."* This last picture showed the three sisters standing in a row, an arrangement that was saved from monotony by the attitude of one of the girls, who leans over to remedy some mishap to the hem of her dress.

A NEW PERSONALITY IN SCULPTURE

A new personality in sculpture was disclosed at the Folsom gallery by the exhibition there of the works of Ethel Myers (Mrs. Jerome Myers) whose husband is the well known painter of the East Side. She is a satirist, unmannered, direct, forceful, humorous, but not bitter.

Our sculptors have borrowed a great deal from that monumental figure, Rodin, have become realistic symbolists, and have cultivated ideas rather than nature. The noted Frenchman has been a great influence for good and a great influence for bad. He is, at times, a primitive, permitting his passions to run rampant, at other times very cultured, directing and regulating impulse. But always the relation to nature, so important to all significant expression, is religiously retained. American sculptors have, perhaps, too much love of formula; they dare not, even occasionally, let themselves go; they arrive at a manner, and forever adhere to it. Beneath the cloak it forms, life, new impressions, truly inspired expression, are usually smothered.

Mrs. Myers' vision is singularly fresh. She has caught attitudes, forms, ways of wearing clothes, actions, the particular differences that mark and separate classes. She shows the "Girl from Fifth Avenue," the "Girl from Madison Avenue," "Miss Broadway," the "Automobile Man," "The Gambler." They are local characters, if you will, and ostracized from the realm of grand art, but they are characters that describe the manners of our time and by wise accentuation, make them apparent.

A PRIZE WINNER

Charles Hawthorne at the Macbeth Gallery exhibited the assurance that is lent a man by an absolute knowledge of his craft. Guy Wiggins, the son of Carleton Wiggins the cattle painter, likewise showed at this gallery that he had passed his father in that one thing his father particularly lacked—versatility. His exhibition included street scenes in which the impression of the bustle of the city was well given, and landscapes in which the peace of the country side resided.

W. Elmer Schofield's "The Spring Thaw" was awarded the first prize at the annual exhibition of work by the members of the National Arts Club, held in the club galleries. It will be remembered that last year this prize was awarded to Gardner Symons, whose art is so similar to Schofield's. There were one hundred and forty-three numbers in the catalogue of this exhibition which continued through February 9th. It was, in many ways, reminiscent of the Academy show. There was this difference between the two exhibitions, though, indeed, it may be said to be a difference but in name—at the Academy Gardner Symons held the place of honor, Schofield the prize at the National Arts Club.

IMPRESSIONISTS, CUBISTS, FUTURISTS

The exhibition to be held at the Sixty-Ninth Regiment Armory from February fifteenth to March sixteenth will represent works, gathered abroad, of the most modern school of art. Those artists whom the world, with its almost fanatic love of indexing, has classified as Impressionists, Cubists, and Futurists along with the pathfinders to whom they owe their inspiration, are all to be given a hearing. Among these are many whose names have become familiar to American ears, while their works, except for unsatisfying glimpses caught at the little gallery of the Photo-Secession, are quite unknown.

Moreover, through the efforts of the American Painters' and Sculptors' Society, America will be given the right to boast of being the location of the first really embracing show of the works of Redon, a man whose genius, it is said, has been kept secret through the wiles of speculatively inclined dealers to whom the example of Corot loomed big and worthy of following. Redon is now past seventy years of age. His work supports him comfortably, but does not, for the reason mentioned, accord him fame. A room in the big armory will be devoted to the display of forty of his pictures. In the list of the foreign coterie of artists whose work will add to the inevitable success of this exhibition, one notes with interest such names as Ingres, Courbet, Corot, Daumier, Manet, Degas, and Monet.

GUY PÈNE DU BOIS.

AN AFTERNOON DRESS OF DISTINCTIVE STYLE, MADE OF CREPE METEOR IN WHITE, BLACK, TERRA COTTA OR DOROTHY BLUE. THE CLOSING IS AT THE CENTER BACK. A DAINTY GUIMPE OF BATISTE AND LACE IS AN ATTRACTIVE FEATURE OF THE WAIST. MOIRE IS USED FOR THE CUFFS AND DRAPED GIRDLE. THE SKIRT DRAPERY IS VERY EFFECTIVELY MANAGED.

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SOCIETY

Died

NEW YORK

Alker.—On January 12th, Alphonse Henry Alker, son of the late Judge Henry Alker.

Pell.—On January 10th, at his late residence at Lakewood, Frederick Ayerigg Pell.

Pelton.—On January 8th, Franklin Dwight Pelton.

Raetz.—Suddenly on January 5th, Gertrude Coles Raetz, wife of Robert A. Raetz, and daughter of Edward O. Coles and Helen Brown Coles.

Raetz.—Suddenly on January 5th, Robert A. Raetz, husband of Gertrude Coles Raetz.

PORTLAND, ORE.

Dosch.—On December 31st, at the home of her parents, Lillian, daughter of Mr. and Mrs. H. E. Dosch, of Hillsdale, Ore.

Engaged

NEW YORK

Clark-Lancaster.—Miss Helen Converse Clark, daughter of Professor and Mrs. John Bates Clark, to Professor Henry Carrington Lancaster, son of the late Robert A. Lancaster, of Richmond, Va.

Crosby-Cunningham.—Miss Ethel T. H. Crosby, daughter of Mrs. Allen Crosby, of Flushing, L. I., to Mr. Alfred A. Cunningham, of England.

Davis-Steinway.—Miss Ruth Gardner Davis, daughter of Mr. and Mrs. Howland Davis, to Mr. Theodore E. Steinway.

Firth-Littell.—Miss Beatrice Firth, daughter of Mrs. John Firth, to Mr. William Bernard Littell.

McCulloh-White.—Miss Mildred McCulloh, daughter of Mr. and Mrs. James S. McCulloh, of Rye, N. Y., to Mr. Richard Stockton White, son of Mr. and Mrs. Samuel Stockton White, Jr., of Philadelphia.

Norwood-Slade.—Miss Louisa Norwood, daughter of Mr. and Mrs. Carlisle Norwood, to Mr. Howard Slade.

Smith-Goodnow.—Miss Margery Smith, daughter of Dr. Samuel Smith, of Ballston Spa, N. Y., to Mr. David Franklin Goodnow, son of Professor and Mrs. Frank J. Goodnow.

ATLANTA

Rawling-Wilcox.—Miss Katherine B. Rawling, daughter of Mr. and Mrs. William Rawling, to Mr. Philip Wakeman Wilcox, son of Dr. and Mrs. Sidney F. Wilcox.

BALTIMORE

Wise-de Richelieu.—Miss Eleanor Douglas Wise, daughter of Mrs. Frederick May Wise, to Armand de Chappelle de Jumilhas, Duc de Richelieu.

BOSTON

Cheney-Wood. — Miss Ruth Cheney, daughter of Mr. Charles W. Cheney, of Brookline, Mass., to Mr. Chandler M. Wood.

Lee-McLean.—Miss Elizabeth Perkins Lee, daughter of Mr. George Lee, of Brookline, to Mr. Henry Pratt McLean, Jr., son of Mr. and Mrs. Henry Pratt McLean, of Philadelphia, and Pride's Crossing.

Little-Clarke.—Miss Julia Augusta Little, daughter of Mr. and Mrs. John Mason Little, to Mr. George Lemist Clarke.

CHICAGO

Otis-Owen.—Miss Louise Otis, daughter of Mrs. Xavier L. Otis, to Mr. John Greenleaf Owen, of Owen, Wis.

CINCINNATI

Stallo-Murat.—Miss Helena McDonald Stallo, daughter of Edmund K. Stallo, to Prince Michel Murat, younger son of Prince Louis Murat.

CLEVELAND

Brown-Hoyt. — Miss Cornelia Brown, daughter of Mr. and Mrs. Harvey H. Brown, to Mr. Elton Hoyt, 2nd, son of Mr. and Mrs. James H. Hoyt.

DETROIT

Ball-Walker.—Miss Marjorie Ball, daughter of Mr. and Mrs. William H. Ball, to Mr. Franklin Caldwell Walker, son of Mr. and Mrs. Harrington Walker.

Lothrop-Wakefield-Saunders.—Miss Frances Lothrop, daughter of Mrs. George Howard Lothrop, to Mr. Alan Morley Wakefield-Saunders.

MINNEAPOLIS

Rand-Howe.—Miss Sarah Priscilla Rand, daughter of Mrs. William W. Rand, to Mr. Leonard Vernon Howe, son of Mr. and Mrs. L. Pierce Howe.

NEW ORLEANS

Ballard-Andrews.—Miss Katharine Ballard, niece of Mrs. John Dibert, to Mr. Claiborne Andrews, son of Mrs. Carl A. Andrews.

PHILADELPHIA

Carson-Hoffman.—Miss Anna Hampton Carson, daughter of Mr. and Mrs. Hampton L. Carson, to Ensign J. Ogden Hoffman, U. S. N., son of Mrs. John White Hoffman, of Bryn Mawr, Pa.

Wood-Febiger.—Miss Lillian Wayland Wood, daughter of Mr. and Mrs. Thomas Dewees Wood, of Bryn Mawr, to Mr. William Sellers Febiger, of Boston.

PROVIDENCE

McComas-Fiske. — Miss Hazel Frances McComas, daughter of Mrs. Richard T. McComas, to Mr. William Sidney Walker Fiske, son of Rev. Dr. George McClellan Fiske.

RICHMOND

Christian-Campbell.—Miss Dorothy Anne Christian, daughter of Mrs. Edward Dunscombe Christian, to Mr. Frederick Scott Campbell, son of Mr. and Mrs. Hugh Campbell.

SEATTLE

Danner-Berg. — Miss Edwina Mastick Danner, daughter of Mr. and Mrs. Joseph Danner, to Mr. Edgar Berg, of New York.

SAN FRANCISCO

Goodrich-Whitney.—Miss Elizabeth Ely Goodrich, daughter of Mr. and Mrs. Edward E. Goodrich, of San Jose, to Dr. James Lyman Whitney, son of the late Henry Mitchell Whitney.

Morrow-Mann.—Miss Arabella Morrow, daughter of Mr. and Mrs. William Hurlbert, to Mr. Harold Mann, son of Mr. and Mrs. Harry R. Mann.

Page-Buckingham.—Miss Dorothy Page, daughter of Mr. and Mrs. Arthur Page, to Mr. Charles Buckingham.

(Continued on page 74)

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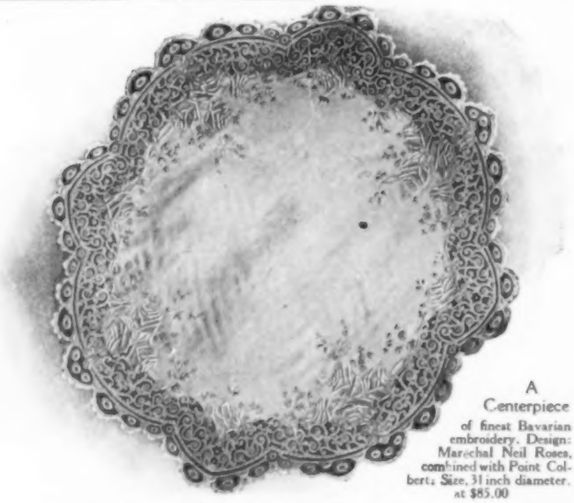

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SOCIETY

(Continued from page 72)

Weddings

NEW YORK

Carroll-Smith.—On February 1st, in the West End Collegiate Church, Mr. Ralph Carroll and Miss Dorothy G. Smith, daughter of Mr. and Mrs. Abel I. Smith.

Glidden-Barber.—On January 25th, at Grace Church, Mr. Arthur Boynton Glidden, son of Mrs. John M. Glidden, of Boston, and Miss Margaret Schuyler Townsend, niece of Mrs. Thomas Henry Barber.

Lottimer-Ellison.—On January 11th, at the home of the bride's mother, Mr. Searle Barclay Lottimer, and Miss Hazlett Ellison, daughter of Mrs. Bennett Wing Ellison.

Ireland-Ring.—On January 8th, Mr. James Duane Ireland, son of Mr. and Mrs. John B. Ireland, and Miss Elizabeth Clark Ring, daughter of Mr. Clark Lombard Ring, of Saginaw, Mich.

Richardson-Easton.—On January 29th, at Christ Church, Mr. Frederick B. Richardson, son of Mrs. Frederick B. Richardson, of Morristown, N. J., and Miss Gertrude Easton, daughter of Mr. and Mrs. William J. Easton.

Shepard-Gould.—On January 22nd, at the bride's home, Lyndhurst, Tarrytown-on-Hudson, Mr. J. Finley Shepard and Miss Helen Miller Gould, daughter of the late Jay Gould.

Untermyer-Chisholm.—On February 4th, at the home of the bride's parents, Mr. Alvin Untermyer, son of Mr. and Mrs. Samuel Untermyer, and Miss Nina Chisholm, daughter of Mr. and Mrs. B. Ogden Chisholm.

Whitehouse-Douglas.—On January 27th, in the chapel of St. George's Church, Mr. William Fitzhugh Whitehouse and Miss Edith Sybil Douglas, daughter of Mr. and Mrs. William P. Douglas.

Winmill-Townsend.—On February 4th, in St. Thomas's Church, Mr. Robert Campbell Winmill and Miss Viola Townsend, daughter of Mr. and Mrs. J. Allen Townsend.

BOSTON

Townsend-Osgood.—On January 21st, at the bride's parents, Mr. Henry Hotchkiss Townsend, son of the late Charles H. Townsend, and Miss Hannah Draper Osgood, daughter of the late Edward Lewis Osgood.

CHICAGO

Cary-Caruthers.—On January 18th, in St. James Episcopal Church, Mr. Robert J. Cary and Miss Fanney Caruthers, daughter of Mrs. Malcolm Caruthers.

CINCINNATI

Pogue-Elliott.—On February 3rd, at the First Presbyterian Church, Walnut Hills, Mr. John Pogue, son of Mrs. Henry Pogue, and Miss Faye Elliott, daughter of Mr. and Mrs. Elliott.

DETROIT

Wakefield-Saunders-Lothrop. — On January 22nd, in Christ Church, Mr. Alan Morley Wakefield-Saunders, of the Sixteenth Rifles, Aldershot, England, and only son of Major Morley Wakefield-Saunders, of Silverdale, Lancashire, England, and Miss Mildred Lothrop, daughter of Mrs. George Howard Lothrop.

MINNEAPOLIS

McCartney-Dunsmoor.—On January 20th, Mr. Frederick McCartney, of Denver, Col., and Miss Marjorie Dunsmoor, daughter of Dr. Frederick A. Dunsmoor.

NEW ORLEANS

Claiborne-Simpson.—On January 25th, at the home of the bride's sister and brother-in-law, Mr. and Mrs. Ashton Hayward, Mr. Walter Herbert Claiborne and Miss Marguerite Simpson, daughter of Mrs. Lenox Simpson.

PITTSBURGH

Griffith-Prugh.—On December 30th, in Grace Reformed Church, Mr. Henry Foster Griffith and Miss Charlotte Prugh, daughter of the Rev. Dr. John H. Prugh.

ST. LOUIS

Bennett-Edgar.—On January 11th, in St. George's Episcopal Chapel, Mr. Henry Howard Bennett, of Port Huron, Mich., and Miss Dorothy Edgar, daughter of Mr. and Mrs. William B. Edgar.

Potter-Randolph.—On January 20th, at St. John's Church, Mr. Henry Potter and Miss Ada Randolph, daughter of Mr. and Mrs. Thomas Randolph.

ST. PAUL

Downing-Konantz.—On January 23rd, at the home of the bride's parents, Mr. Addis Howard Downing and Miss Evelyn Konantz, daughter of Mr. and Mrs. Edward A. Konantz.

SAVANNAH

Ellis-Wylly.—On January 22nd, at the Isle of Hope, Mr. Charles Denison Ellis and Miss Georgia Alberta Wylly, daughter of Mr. F. C. Wylly.

WASHINGTON

Acher-Hodges.—On January 2nd, in St. John's Church, Lieutenant Albert Hilands Acher, U. S. A., and Miss Frances Hodges, daughter of Colonel Harry Foote Hodges, U. S. A., and Mrs. Hodges.

Emerson-Smith.—On January 28th, in St. John's Church, Mr. Guy Emerson, of Boston, and Miss Margaret Sigourney Smith, daughter of the Rev. Roland Cotton Smith and Mrs. Smith.

McCauley-Oliver. — On February 8th, Lieutenant-commander Edward McCauley, Jr., son of Mr. and Mrs. Edward McCauley, and Miss Jean Oliver, daughter of Mr. and Mrs. George T. Oliver, of Pittsburgh and Washington.

Stigand-Neff.—On January 4th, in London, England, Captain Chauncey H. Stigand, of the British Army, and Miss Nancy Neff, daughter of Dr. and Mrs. Wallace Neff.

Charitable Intimations

Costume Ball for the Benefit of the Jewell Day Nursery.—On Easter Monday, March 24th, at Sherry's. The patronesses include: Mrs. Arthur Dodge, Mrs. J. Kensett Olyphant, Mrs. Albert Symington, Mrs. L. Dupont Irving, Mrs. Marshall Dodge, Mrs. Gustavus T. Kirby.

Ely School Alumnae, for the Benefit of the Ely Club Home for Students and Self-supporting Young Women.—On February 8th and March 8th, lectures by Miss Janet E. Richards, of Washington, D. C. Tickets may be had from Miss Mary Bradley, at the clubhouse, 316 Lexington Ave.

Musical Dramatic Club, for the Benefit of the International Animal Protection Congress.—On February 25th and 27th, at the Plaza, a new operatta, "Marching Through Georgia." The patronesses include: Mrs. Stuyvesant Fish, Mrs. M. Orme Wilson, Mrs. James Speyer, Mrs. Walden Pell, Mrs. Henry Villard, Mrs. Robert G. Ingersoll, Mrs. Hobart D. Betts, Mrs. Walston Hill Brown, Mrs. Wallace Marcus Probasco, Mrs. David Lydig, Mrs. William Vanamee.

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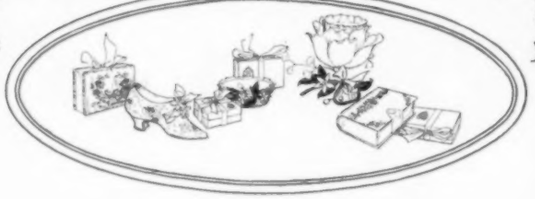

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M U S I C

Calendar

Feb. 13—Eve., Philharmonic Society, Carnegie Hall.
Feb. 14—Aft., Philharmonic Society, Carnegie Hall.
Feb. 15—Eve., Alessandro Bonci, song recital, Aeolian Hall.
Feb. 16—Aft., New York Symphony Orchestra, Aeolian Hall.
Feb. 18—Eve., Volpe Symphony Orchestra, Carnegie Hall.
Feb. 18—Eve., Mid-Winter Concert, Rubinstein Club, Waldorf-Astoria.
Feb. 19—Eve., Mozart Society Concert, Madame Schumann-Heink, Hotel Astor.
Feb. 20—Eve., Boston Symphony Orchestra, Carnegie Hall.
Feb. 21—Aft., New York Symphony Orchestra, Aeolian Hall.
Feb. 22—Aft., Boston Symphony Orchestra, Carnegie Hall.
Feb. 23—Aft., New York Symphony Orchestra, Aeolian Hall.
Feb. 25—Eve., Max Jacobs Quartet, Carnegie Lyceum.
Feb. 25—Eve., Maximilian Pilzer, violin recital, Carnegie Hall.
Feb. 27—Eve., Philharmonic Society, Carnegie Hall.
Feb. 28—Aft., Philharmonic Society, Carnegie Hall.

MUSICAL EVENTS

THE present year has the double distinction of being the centennial of the birth of both Wagner and Verdi, and if the music world shows the same disposition that it did two years ago, on the one hundredth anniversary of the birth of Liszt, or in 1909, when the centennial celebration for Mendelssohn and Chopin took place, the present year will witness many interesting memorial performances for the two great operatic composers.

At one of the Sunday concerts of the New York Symphony Society given in January the entire program was devoted to the works of the great German composer. On this occasion the tenor, Mr. Paul Althouse, delighted his audience with the "Prize Song" from *Die Meistersinger*, and Sigmund's "Love Song," from *Die Walkuere*. The program, which opened with the *Rienzi* overture, was especially arranged to show the genius of the great composer in all its typical moods. This celebration was followed on February 8 by a Wagner festival, given at the fourth Symphony Concert for Young People, when the program was entirely devoted to the work of the great master of opera.

In Germany, the Richard Wagner Association of German Women, a large organization with branches in many parts of the empire, will give a memorial performance at Magdeburg, on April 26, under the patronage of the Crown Princess Cecilie and the Princess Anna Luise zu Schwarzburg. Many of the most celebrated soloists of Germany, assisted by the Bayreuth Chorus, will make this a most brilliant event.

A Verdi festival, which will no doubt attract American admirers of the Italian composer, will be held in Busseto, Italy, near the village of Le Roncole, where Verdi was born. Toscanini will conduct this performance, and it has already been announced that Pasquale Amato, of the Metropolitan Opera Company of New York, will sing the baritone parts in the Verdi selections given at that time.

WITH THE SYMPHONY ORCHESTRAS

The second series of the New York Symphony Orchestra Sunday afternoon concerts, which began on the last Sunday in January, will be continued through the third Sunday in March. Some of the soloists who are appearing at these concerts are Eugene Ysaye, John McCormack, Ernesto Consolo, Elena Gerhardt, the German liedersinger who has been touring this winter with the Boston Symphony, Julia Culp, the Dutch contralto recently introduced to American audiences, and another newcomer, Max Pauer, the celebrated Stuttgart pianist.

Elena Gerhardt, who sang early in the year with the Boston Symphony Orchestra in Providence, Washington, and Brooklyn, and who is now singing with the New York Symphony Orchestra, gave her first New York recital of the year on January 30th at Aeolian Hall. Miss Gerhardt is distinctively a liedersinger and, although she has shown herself richly endowed with dramatic ability, in the recent New York recital she confined herself entirely to the songs of Schubert, Schumann, and Brahms, a choice which was also made by Julia Culp in her first American appearance last month.

Miss Gerhardt's program, which included many of the most delightful compositions of these three composers, was as follows:

Der Wanderer an den Mond...Schubert
Das Fischermaedchen.....Schubert
Vor meiner Wiege.....Schubert
Der Musensohn.....Schubert
Schlaflied .....Schubert
Gretchen am Spinnrad.....Schubert
Provençalisches Lied.....Schumann
Wer machte dich so krank...Schumann
Alte Laute.....Schumann
Der Sandmann.....Schumann
Des knaben Berglied.....Schumann
Mondnacht .....Schumann
Die Kartenlegerin.....Schumann
Fruehlingsnacht .....Schumann
O Nachtigall.....Brahms
Staendchen .....Brahms
An eine Aeolsharfe.....Brahms
Blinde Kuh.....Brahms
Sapphische Ode.....Brahms
O liebliche Wangen.....Brahms

(*Continued on page 78*)

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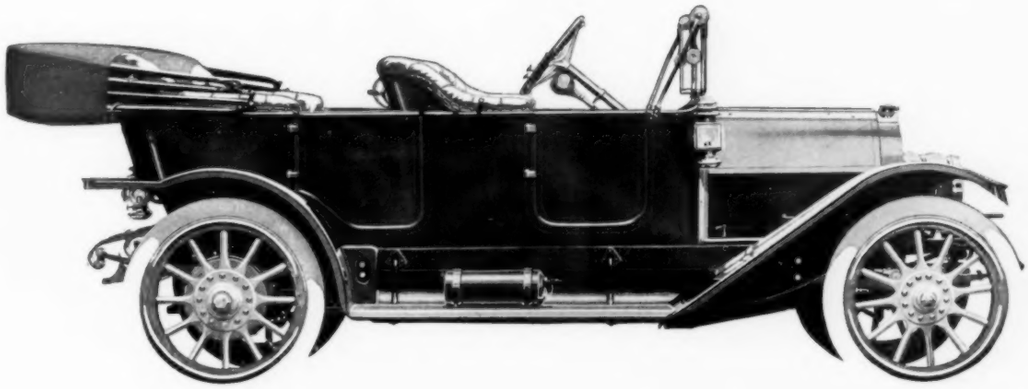

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M U S I C

(*Continued from page 76*)

The charming young Russian pianist, Miss Tina Lerner, who was heard in New York last month after a four years' absence, will play with the Minneapolis Symphony Orchestra on February 18th and 19th in Pittsburgh and Philadelphia and will be heard again in New York on February 21st, when she is to play at Carnegie Hall with the well-known western orchestra. New Yorkers who heard her in January eagerly welcome this opportunity to hear again the gifted young Russian, whose exquisite technique is complemented by an inimitable delicacy and grace of feeling. Although even the most exacting of New York musical critics found much to admire in her playing, they occasionally thought her lacking in what one critic calls "leonine passion" and "romantic ardor." But it is in this very deficiency, in the youth and grace and purity of Miss Lerner's art, that the more sympathetic listener finds her greatest charm.

THE RETURN OF MISS SCHNITZER

It was a curious coincidence that, just three days after Miss Lerner played Schumann's F sharp minor sonata in her opening recital in New York, Miss Germaine Schnitzer began her concert tour in this country with the same selection. To those who know the breadth and ardor of Miss Schnitzer's art it is perhaps needless to say that her rendition of this sonata, which calls for a lofty poetical and romantic interpretation as well as technical skill of the highest order, somewhat surpassed that of the young Russian, whose abilities are of a more delicate, youthful order.

DRAWING-ROOM MUSIC

Not infrequently during the past season it has been the good fortune of New York and Washington hostesses to present some of the most gifted musicians in the country within the privacy of their own drawing-rooms. A few weeks ago, guests of Mr. and Mrs. Cornelius Vanderbilt heard Freda Hempel and Ysaye assisted by the Nahan Franko orchestra at a small evening musical. The gifted German singer sang an aria from "Ernani," a cradle-song by Humperdinck, "The Violet" by Mozart, the Richard Strauss serenade, and the Bach-Gounod "Ave Maria," the obligato of which was played by Ysaye.

Another delightful private musicale followed a dinner given at the White House in January, when the President and Mrs. Taft entertained Mrs. Grover Cleveland, Mrs. Benjamin Harrison, and other distinguished guests, including Madam Julia Culp, whose liedersinging especially delighted the President.

POPULAR MUSICAL SELECTIONS

Among the musical selections most in demand at the present time—mentioning only such as have real artistic merit as well as popularity—the songs and waltzes from the "Firefly" take a prominent place. Of these, "When a Maid Comes Knocking at Your Heart," "Love is like a Firefly," and "Giannina Mia" are perhaps the prime favorites.

There are several good airs in the musical comedy, "The Sunshine Girl," which has just been brought over from London and was heard here for the first time on February 3rd. The song "Here's to Love" and the new Argentine tango have met with especial popularity.

Two delightful songs enjoying a present vogue in New York are "Red Roses" and "Lullaby Song" from Franz Lehar's operetta, "The Man with Three Wives."

A piano selection much played during the last few months is the "Moon of Omar," by Clarence Lucas.

A class of music in which a great interest is being taken is the old folk-songs, especially those of England and Wales. There are several excellent selections of these songs, which are used by both amateur and professional singers.

Never before has New York shown such a taste for French music, whether it be the delightful old chansons such as Edmond Clément sings with such exquisite grace, or the more recent productions of a more popular sort. "*Sous les Étoiles*" is a waltz favorite with the New York dance orchestras, and "*Un Peu d'Amour*," by Lao Silèsu, is popular either as a vocal or a piano selection.

CLEMENT'S DISTINCTIVE ART

Among the selections that Monsieur Clément has included in his programs this winter perhaps none is more interesting than "*En passant par la Lorraine*," which is one of the oldest of all French chansons. "*Menteuse Chérie*," by Massenet, is another selection which has especially delighted the tenor's audiences. "*Chanson de Lorraine*," by Arcadelt, which he sang at one of the recent "*Chansons en Crinoline*" recitals at the Hotel Plaza in New York, and also as an encore in Boston last month, is an especial favorite.

One of his most pleasing programs of French songs, which he followed in a recent New York concert and a day later in Boston, is given here:

Sabre en main.....Saint-Saëns
Mignonne .....Bruneau
Enfant de Catane.....Widor
Automne .....Fauré
A des Oiseaux.....Hué
Nocturne .....Chausson
Menteuse Chérie.....Massenet
Le Printemps.....Hahn
Beau Soir.....Debussy
Sérénade .....Bizet
Aubade .....Erlanger
Chanson de Juin.....Godard
La Cloche Felée.....Charpentier
Bergerettes .....Weckerlin

At Monsieur Clément's recital, given jointly with Miss Maggie Teyte at Aeolian Hall on January 30th, he sang, besides a group of old French chansons, the Gluck air "Iphigénie" and, with Miss Teyte, several excerpts from Weckerlin's operetta "*La Laitière de Trianon*."

AN ASSET IN PERSONALITY

It would be hard to name a singer who has so universally delighted his audiences this season as has Monsieur Clément; and this is due not only to the rare powers of his voice and his undoubted musical perception, but also to certain personal endowments. The mobility of his face, his exquisite diction, his bearing, his courtliness, so in keeping with the spirit of the old French chansons which he sings, are characteristics which count for much in the eyes of Monsieur Clément's discriminating audiences. And Monsieur Clément's audiences are most discriminating in the finer points of musical interpretation—a fact that has led concert-goers to recognize a "typical Clément audience" as being just a little different from all others.

MR. GRISWOLD'S RECITAL

One of the most unusual recitals of the month from the point of view of the choice of the selections was that of Putnam Griswold, the Metropolitan Opera basso, which took place on January 27th, at Aeolian Hall. This rather unique program included Carissimi's "Vittoria," "St. John the Baptist," by Emil Polak, "Redman's Requiem," by Marion Bauer, two songs by Sidney Homer, and the more usual selection of lieder, by Schumann, Schubert, Wolf, and Strauss. Although Mr. Griswold is well known to opera-goers, this is the first time he has been heard in song recital in New York.

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A MÉNAGE *on the* MEDITERRANEAN

(Continued from page 33)

Even with but nine rooms, our villa had the magnificent aspect which architects have the secret of insinuating into the most modest of these southern villas. A double stairway of white marble, which would have served for a palace, led up from the garden to an open loggia into which, through glass doors, opened an imposing drawing-room and the dining-room. Back of these ran a long hall which ended at the side entrance. Above were two large and two small bedrooms, a bathroom with cold water on tap—*"très moderne,"* we were assured. The hot water was to be had only through the medium of a *"geyser,"* a boiler attachment heated by gas.

SUPPLYING THE COMFORTS OF HOME

The furnishings throughout were *bien française*, which means that they were of the favored Louis Quinze style, with much gilding and carving, and long mirrors aplenty. The classic, crimson, brocaded satin was used opulently to cover both walls and furniture.

We found that we had to add some few things to the ménage, for French furniture would seem to be either for appearance or for use, strictly; even when catering to foreign taste, the architects do not relax into comfort as we know it at home. So we installed some American easy chairs and anchored drop lights to the imposing chandeliers located up in the dizzy hights of fourteen-foot ceilings. We substituted rugs for the English carpets with which the chilly family of the earl had entirely hidden the beautiful marble tiles of the floors, and weeded out a few of the Royal Duke's innovations—heavy plush curtains, expensively and hideously embroidered with dragons and cabbage roses.

THE SERVANT QUESTION

The *sous sol*, a basement entirely above ground in this case, was given over to the servants' quarters and the commodious kitchen, so placed as to be the first thing to meet the eye on entering. This is a curious French fashion, and a wise one, because it admits of an unusual degree of surveillance over the domestic arrangements as practiced by the French housekeeper.

Servants were difficult to get, we were told. These people of the *Midi* are very democratic and object to changing their lazy, carefree existence, even for abundantly bestowed American dollars. Viewed from the American angle, the situation proved to be neither so serious nor so expensive as might have been expected with a personnel of four servants, which it seemed was necessary for the proper maintenance of the establishment.

The *maître d'hôtel* for sixteen dollars a month relieved us of all responsibility and ran the house silently, discreetly, and without friction. A cook, for the not exorbitant sum of twelve dollars a month, presided, under the canopy of the great hooded chimney, over the destinies of the kitchen. It was she who did the ordering from the perambulating market that came to our doors from the farms around. The bargaining was the event of the day, looked upon by the cook as her sacred right. From it she derived a petty graft of one *sou* in twenty—after all, not much for a cook who proudly called herself a *cordon bleu*, and deserved it. We found that we must shut our eyes to this universal form of French domestic graft and simply regard it as a species of domestic tip.

For all else, the tradespeople in Saint Raphael served us well, and from these sources the *maître d'hôtel* received his little "commission," as this ordering came through his domain.

There was a capable *femme de chambre* who not only did much of the housework, but also mended the linen, our own and that of the house. She could be turned into a ladies' maid of no mean ability, and besides laundered the fine lingerie. Her services cost but ten dollars a month, and we were glad to let her carry on her work according to the traditions of the region, remembering the complaint so often made by foreign housekeepers that Americans come over and spoil their servants.

A gardener came at intervals to attend to the outdoor interests, and to perform small offices about the garage. Our laundress, who lived at Saint Raphael, could both wash and iron, not always twin accomplishments in France. This is an item which should be reckoned with when engaging a washerwoman.

ARISTOCRATIC VALESCURE

Our house once set in order—and we may say here that it ran like clockwork during the six months of our tenure—how we did amuse ourselves! It must be confessed that this is the real "first cause" of life in a Riviera villa. There were teas, dinners, and bridge parties given by the colony, the members of which were most sociably inclined.

For other diversions there was Saint Raphael itself, a lively little city when its big hotels are filled with visitors. The English Club was a popular rallying place when the weather was unpropitious. It shared the aristocratic tendencies of most things at Valescure, being under the direction of the niece of one English lord and the sister of an Admiral of the Fleet. Here one might entertain at bridge by the payment of twenty cents a head for the players, or have the use of the reading room for a like sum, or, without an entrance fee, gossip over afternoon tea daintily served under the personal supervision of its aristocratic proprietors.

For the lovers of outdoor sports, there were the golf links of Valescure. For twenty-five dollars (half that sum for ladies) one became a member with the privilege of hitting balls about under the beautiful *pins-parasols*. Ten dollars was the fee for the tennis courts.

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VOGUE'S Educational Directory will be larger and more comprehensive this year. At the same time it will continue to be a directory of only those schools which we can conscientiously recommend to your patronage. Nearly all the schools that will advertise in Vogue this year have special features which are particularly well worth knowing. We hope you will question us freely whenever you need full information about any school in the country. Address:

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LEARNING TO FLY

THE two inevitable questions always asked me by the curious are why I, a woman, entered the field of aviation, and "how it feels to fly." I must confess that these pryings annoyed me not a little until I discovered that I am prone to ask the same kind of question myself. I even caught myself once asking a Californian the even more foolish question of "How does it feel to vote?"

At first I used to answer these queries by saying that flying gave much the sensation one would have in an automobile that was running along at full speed, and that suddenly scooted off into space. I was a student at aviation then, and while the papers had been very kind in describing my little flights, I had not then been up in the air for more than five minutes at a time, nor made an ascent of more than one hundred feet. It was flying, of course, and if one can ascend a hundred feet in an aeroplane, one can go a thousand or even five thousand feet, if necessary. Nevertheless, it would be rash to venture it with the machines provided by the aviation schools in this or any other country. That is not a reflection on either the schools or the countries, as in order to fly high, a powerful motor is required and no school can afford to risk an expensive motor in the hands of the novice.

MY LICENSE FLIGHT

The methods of teaching pupils to fly in the biplane are quite different from those for the monoplane. In the biplane the pupil generally goes up with his instructor. There is a double set of controls, and should the pupil make a mistake, his instructor can correct it before an accident occurs. In the monoplane there is no room for more than one, and the pupil learns first to operate the machine on the ground. Flying is thus taught in such a gradual way that before he knows it, before he has experienced any of the sensations of flying, the pupil is a full-fledged flyer—that is, unless he has lost his nerve in the meantime, or been persuaded by his overcautious relatives to quit the dangerous sport.

So I had really never flown until I made the flight which I suppose will always be the memorable one for me. It was my license flight, and it was made at the Moisant Field in the Garden City aerodrome in one of the fine exhibition machines which had a very powerful motor. I had hardly dared hope for this chance as the elements had been warring against me for weeks. But one day, and on a blue Monday too, the wind, which had been blowing a gale all day, finally died down; by a lucky coincidence the motor was behaving perfectly that day. The Aero Club officials were sent for, and I was soon on my way up into the air to make the ten figure eights required for the license.

There were those on the field who had their doubts as to my being able to handle the powerful machine, but I had done it mentally so many times that to me it seemed nothing new. I was unconscious of everything except that I was at last winning the coveted license and would go down in the history of aviation as being the third licensed woman monoplane pilot in the United States. I had plenty of time to think of such details as I reeled off my figure eights at the rate of sixty miles an hour.

CROSS COUNTRY FLYING

There were many around to congratulate me when I came down at twilight, but the license was not won yet. An official barograph had to be attached to my pretty bird, and I had to go up again for the official altitude. My real opportunity had come at last. It was dark and I found myself in the sky alone with the man in the moon. Up, up, up I went, higher and higher. On the ground they could not have seen me except for the moon, and the photographers could not get a picture. I really had to go up only fifty metres (164 feet), but I do not believe that Mr.

(*Continued on page* 86)

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FOR THE HOSTESS

THE day of the tedious formal dinner with its countless courses is past, and with it has gone the table overloaded with china, glass, and silver. A few important and intrinsically beautiful pieces of tableware are now considered in better form than numerous small dishes and vases filled with many kinds of candy and flowers.

One effective way to arrange the floral decoration of a dinner table is to have a mass of flowers in the center so arranged as to appear as though they were growing. Tall flowers should be placed in the middle of the decoration with shorter stemmed flowers sloping gradually away from them. The moss which covers the interstices and hides the holders which support the flowers is most effective when carried out in irregular points on the cloth. A lace or embroidered centerpiece is not necessary, as the flowers, ferns, and moss should come within four or five inches of the line of plates. A pretty color scheme is afforded by an arrangement of long stemmed, yellow roses in the center, surrounded by mauve and yellow orchids. Tall vases with roses should be placed at each corner and also at the middle of the sides if a long table is used. The whole effect is really lovely.

Another charming decoration is suggested by the accompanying illustrations. The round of lace and embroidery, which is forty-five inches across and is suitable for a large table, either oblong or oval, is placed in the center as a handsome setting for the superb piece of historical plate shown at the bottom of the page. This so-called tureen, which stands about eighteen inches high, is in the beautiful workmanship of William Pitt, a silversmith, who lived in London in 1807, and is similar to a tureen in the royal collection of plate at Windsor Castle. The one here photographed is offered for sale in a New York shop.

Of about the same period of design and workmanship as this tureen is a pair of jardinières, one of which is shown in the center of the page. These jardinières, filled with flowers and ferns, placed one at each end of the table, and supplemented by two, low, silver dishes filled with fruit might be combined with the center tureen arrangement to make an unusual and very handsome table decoration.

Cluny, Flanders, filet, and several other laces are wonderfully blended with eyelet embroidery in this lovely centerpiece

Jardinière of rare old workmanship which would ably supplement a handsome tureen

The two silver dishes used with the tureen and jardinière may be simple silver platters or low compotes. In either case the fruit should be well spread over the dish and artistically massed. Grapes offer more possibilities than most fruits and can be had in beautiful condition at any season. The scheme of substituting fruit for flowers helps to solve the problem for the hostess who has not any exceptional silverware or china at her disposal. This illustration is given merely to show what may be done by the simple arrangement of a few exceptional pieces.

THE BACKGROUND FOR TABLE PIECES

Table coverings play an important part in the decorating of the table. Although lace or linen centerpieces are still appropriate and particularly effective when an important piece of silver occupies the middle of the table, nevertheless they are not quite so fashionable as they once were, and many a beautiful table is set without them. Tablecloths may be of damask, French mummy cloth, or sometimes of plain, fine linen. The damask cloth with geometrical striped or flowered pattern is preferable to the one with garlands and baskets of flowers. On a square table the large central pattern in the cloth should be square; and likewise on an oblong, round, or oval table the

(*Continued on page 86*)

More to be desired than much fine old gold and silver is a single piece like this tureen, of which King George owns a duplicate

THE NATURAL FIGURE CORRECTLY CORSETED

is the woman's form at its best. Critics say that the Goodwin Corset reproduces the lines of the body immortalized in sculpture, yet with this extremely high art standard it is thoroughly practical and luxuriously comfortable. The design based upon physiological science, corrects the abnormalities caused by the ordinary corsets of commerce, and under actual test is proved to give full breathing room and establish the balanced weight of the body in the normally correct position. This brings perfect poise with ease and grace for every activity, while forming the necessary invisible foundation for the draping of the modish gown.

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LEARNING *to* FLY

(*Continued from page* 82)

Moon had seen a woman in the sky since the days of Salem witchcraft, so I wanted him to be sure to see me. I had gone up many hundreds of feet when a filmy cloud floated by, reminding me that night was near and a landing would have to be made some time; so I pointed my broad-winged bird in another direction preparatory to descending.

I had often heard aviators speak of being high enough to see the ocean, and I had had my doubts as to their veracity, but behold, there in the distance, like a dream that can scarcely be recalled, lay the great Atlantic! The lighthouses were flashing busily, and now and then I could see a faint twinkle which I fancied was a boat. Beneath me lay the little villages of Long Island, and opposite was a long streak of light that represented the Sound. Truly, I was in fairyland, and it intoxicated me with the joy of living. This was really flying. But the approaching night compelled me to think of landing, and when I reached ground, my mind was made up—I would be an aviator, and cross country flying would be my specialty. I realize that all my flights will not be as easy or successful as my license flight, that it is quite a different matter to fly over cities, rivers, and mountains, with their varying currents that keep the aviator busy every fraction of a second, than to fly around an aerodrome on a calm evening, but—well, who wants to fly around an aerodrome on a calm evening?

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There is a pleasure in aviation such as is found in no other sport. The noise of the motor is music to the aviator, there is no vibration from the engine, and the rush of wind is like the breath of life. I have never felt dizzy, nor, though I cannot stand on a high building and look down, have I ever experienced any peculiar, "elevator" sensations. This may seem strange, but in the monoplane, the aviator looks ahead and rarely down. In the biplane, I fancy, the sensation is somewhat different.

When the atmospheric conditions are unfavorable, there is no pleasure or sport in aviation, for the waves of air which are more treacherous than are ocean waves to the small sail boat, cannot be seen by the aviator, neither can he sense the approach of them. When I find myself engulfed in these currents, I immediately descend, for I dread the unseen enemies. I am sure the time will come, however, when atmospheric conditions will not make the difference that they do now, for I am a firm believer in the practicability of aviation.

BERNETTA ADAMS MILLER.

For the HOSTESS

(*Continued from page* 84)

central pattern of the cloth should correspond in outline to the table. Cloths of mummy cloth or plain linen are usually embellished with lace and embroidery as well as suitable monograms. Occasionally the monogram is a filet lace medallion or one of Roman or Porto Rican work. When cloths of lace and embroidery are used, the napkins usually match and carry out the motif of the design. Lace monograms, particularly in cloths with insertions of wide bands of the same lace, add a distinction. Cloths of this kind, needless to say, are usually made to order and are more suitable for luncheons than dinners.

CANDLE LIGHTING AS AN ART

The lighting of the dinner table is an important consideration in the scheme of decoration. In spite of the universality of electric light, wax candles arranged in branching candelabra or in single candlesticks are still used on the table. If there is only one candelabrum it is placed in the center of the table; if two or more, they are placed at the ends. Single candlesticks are set at intervals along the sides and on the corners of the table. Candelabra are imposing enough to be made an important part of the table decoration, for they may serve as a focus for the floral decoration. Single candlesticks, however, are too insignificant for this treatment, and should therefore be made a subordinate part of the decorative scheme.

There are innumerable kinds of candle shades which meet, with varying degrees of correctness, the requirements of the dining-table, but lingerie shades, made of lace and embroidery, cleverly dovetailed, and mounted on flesh-colored silk are perhaps the most satisfactory; they are appropriate for any occasion, since they range from extreme simplicity to the greatest allowable ornateness. When used with a lace cloth, the shades should be made of the same sort of lace as that in the cloth.

There is one important "don't" in regard to lighting. "Don't" light a dinner table from a chandelier or drop-light, but always have the lights on the walls and table. Overhead lighting in the dining-room is not only trying to the eyes, but generally unbecoming to the diners.

SEATING THE GUESTS

The problem of seating the guests is one of the most important to be dealt with in giving a dinner, particularly where there are so many guests that general conversation is impossible. In Europe it is the custom for the host and hostess to sit opposite each other in the middle of the sides of the table, not at the ends as they generally do here. Being thus brought into closer proximity with all of their guests, it is easier for them to direct conversation. Crowding must be avoided, and there should be one servant to every four guests, for nothing does more for the success of a dinner than comfortable seating and quick service. One of the precautions a hostess can take in planning to make conversation flow easily is to seat her guests with greatest care as to their congeniality. The shape of the table has more importance in this matter than most hostesses realize; the round or oval table is preferable to a square or oblong table where, in spite of the efforts of the host and hostess to talk around them, the corners break the conversation.

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WHAT THEY READ

(*Continued from page 64*)

prevailed and where wealth was so distributed as to provide luxury for more than the very few. Its heyday was during those picturesque days known as the Middle Ages, and Italy, France, Flanders, and England were the countries where the craft achieved its most brilliant development. Pontiffs and kings vied with one another in their patronage and encouragement of weavers, so the scenes portrayed were naturally religious ones or those inspired by mythology or events of ancient history. Then few could read and books were rare, so the people were taught largely by means of pictures in tapestry or stained glass. The designing of the cartoons or drawings from which tapestries were woven engaged the attention of such master painters as Giotto, Raphael, Van Dyck, Rubens, and the Van Eycks, and under the powerful stimulus of their genius and the splendidly munificent patronage of popes and kings, the art reached a high standard of perfection.

The crusades naturally gave an impetus to the weaving of tapestry, for contact with the ancient countries of the Far East greatly broadened the point of view of medieval Europe, and the returning crusaders brought with them as spoils tapestries which had a stimulating effect upon the output of the looms at home.

The study of tapestry is a fascinating and absorbing subject. An intricate knowledge of the relative value of designs and weaves involves, of course, a certain familiarity with tapestries themselves, but a thoroughly reliable and comprehensive work upon the subject is of immense help. Mrs. Candee has a happy manner of writing upon decoration and allied subjects and has produced a book which is an important addition to the literature upon this very important department of the liberal arts. The book contains a comprehensive history of tapestry, its origin, progress, and decay, and its revival in these later days. Complete recognition is given to the important part played in this revival by the late William Morris and his associates at Merton Abbey, and also to the energy of several Americans who have established tapestry looms in New York, and whose work is meeting with appreciation and success. The book is beautifully illustrated with four plates in full color and almost one hundred halftones, and as reference is made to most of the important collections of tapestry in America it is possible to place most of the tapestries to which the student is apt to refer. The renaissance of the weaving of tapestry has arrived; the art is destined for new achievements, and the student of the applied arts cannot but value the work which Mrs. Candee's skill and research have made available. (New York: Frederick A. Stokes Company, $3.50 net.)

TAPESTRIES: THEIR ORIGIN, HISTORY, AND RENAISSANCE, by GEORGE LELAND HUNTER, shows the work of an enthusiastic specialist in art at his best. Mr. Hunter is an ardent lover of tapestries, and he will by no means have it that they shall be treated merely as an imitation of painting in a different medium. They must first of all be recognized as a noble refinement of the textile art, and if the weaver must copy a great master's painting it should be, not as a slavish copyist, but as a master weaver scrupulous of the requirements and limitations of his own art. Having premised so much, the author goes on to tell the story of tapestry weaving from medieval times, to distinguish between tapestry and embroidery and other allied arts of needle or bobbin, and to discuss periods and schools of tapestry. His account of the tapestry works at Williamsbridge, in the Bronx, where passers-by may hear the weavers singing French songs at their looms, is one of the most interesting passages of a very unusual book. By way of illustration Mr. Hunter gives us four pictures in color, and 147 halftone engravings. With the honesty of a true enthusiast, he says of the beautiful frontispiece, "Vertumnus and Pomona," that it is "singularly fortunate in suggesting—though not in reproducing—the exquisite tones of the original." As a whole, the illustrations are of great interest and beauty. The volume, a royal octavo of nearly 450 pages, is clearly printed on highly calendered paper, and bound in buckram that simulates tapestry. The book will delight all who are interested in the subject, and instruct those to whom it is unfamiliar. (New York: John Lane Company, $5 net; postage, 25 cents.)

A BOOK OF HAND-WOVEN COVERLETS, by ELIZA CALVERT HALL, whose stories of Kentucky are widely known and beloved, will excite unusual interest among collectors, and in that larger body of readers who take delight in our native home industries showing skill and taste. Mrs. Hall has collected a large fund of information about the art of hand-weaving, once the possession of many thousands of American women, and still a beautiful surviving handicraft in some rural communities, especially in the Border States. The author's text tells the story of this charming art, and embodies many scores of the curious names by which coverlets of various patterns were locally known. She tells also of dyes, and methods of handling material. We are assured that almost a year of a woman's life goes into the making of a "mountain kiver." Mrs. Hall's text is illustrated by beautifully executed plates in colors taken from photographs of actual hand-woven coverlets made in regions as far apart as Western Tennessee and Brooklyn, New York. These plates, indeed, are a triumph of the illustrating and color printing art, and those who are unacquainted with the domestic handiwork of our Border State folk will be astonished and delighted at the testimony these pictures bear to the taste and skill of many homes, some of them most humble. Author and publishers deserve the gratitude of all who love these delightful, old-fashioned arts. They have performed a patriotic duty. (Boston: Little & Brown Company, $4 net.)

FURNISHING THE HOME OF GOOD TASTE, by LUCY ABBOT THROOP, is partly historical, partly descriptive, and partly critical. History and description lead up to criticism, which is to say that the author finds it necessary to sketch the development of furnishing and decoration for 2,000 years, and especially since the Renaissance, and to describe styles, in order to advise her readers touching the application of principles in the furnishing and decoration of homes. Most of her advice is addressed to those who can afford relatively expensive houses, but she has something to say also to those whose taste or purse restricts them to simpler things. Not only are styles of furnishing discussed, but the decorative treatment of wall spaces and the like receives proper attention. The illustrations show examples of many styles in furnishing, and the text undertakes to instruct the reader how to judge the purity of style in particular articles. Rugs and tapestries are also discussed and illustrated, and there is a bibliography. The volume is a handsome quarto of 220 pages with about 75 illustrations. (New York: McBride, Nast & Co., $2 net; postage, 20 cents.)

(*Continued on page 90*)

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See also Mary Grey's announcements on pages 91, 97, 105, 107, 109, 113 and 116.

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WHAT THEY READ

(*Continued from page 88*)

COLONIAL HOMES AND THEIR FURNISHING, by MARY H. NORTHEND, a royal octavo of more than 250 pages and 127 full-page illustrations, undertakes to sketch the history of our early domestic architecture and house furniture. The author has discovered, what most Americans seem hardly to suspect, that our sixteenth and early seventeenth century ancestors were mostly too poor to build fine houses or to possess rich furniture, save such of the latter as they fetched with them from the mother country. Accordingly the architecture discussed in this book is chiefly that dating from the third or fourth decade of the eighteenth century, while little of the furniture described and illustrated is of an earlier date. About a third of the book is concerned with buildings and their permanent fixtures, such as stairways, fireplaces, and mantels. The rest of the volume discusses, in successive chapters, wallpapers, chairs and sofas, sideboards, bureaus and tables, four-poster beds, mirrors, clocks, lights, glass, china, pewter, and silver. The text is written without unnecessary padding, while the illustrations are of the greatest interest to those who love the past, and are reproduced with admirable effect. (Boston: Little, Brown & Co., $5 net.)

FROM STUDENTS OF WOMAN

THE WOMAN MOVEMENT, by ELLEN KEY, translated by MAMAH BOUTON BORTHWICK, A.M., does not involve a detailed history of its subject, but rather a review of results and influences. The author treats these under such chapter headings as "The External Results of the Woman Movement," "The Influence of the Woman Question upon Single Women," "The Influence of the Woman Movement upon Motherhood," and the like. It is the distinction of Miss Key to have accepted and embraced with eagerness the equal suffrage movement, to have taken radical positions as to the right of women to the utmost freedom in the choice of marital relations, and of occupations, yet to have stood unyieldingly for the idea of homemaking and motherhood as the ideal career for most of her sex. She would have women free to enter any occupation whatever, but she recognizes that it would be a misfortune to the race should women for the time being embrace in large numbers occupations incompatible with the career of wife and mother. The author has made a most significant book, one that many on each side of the woman question will dissent from, but one that every intelligent reader must recognize as interesting everywhere, and often highly eloquent and pregnantly suggestive. (New York: G. P. Putnam's Sons, $1.50 net.)

THE ADVANCE OF WOMAN, by JANE JOHNSTONE CHRISTIE, is an attempt to set forth the extreme feminist view by a woman who is herself in the last degree rebellious. Hers is not a discussion of the current feminist movement, but an argument to prove the essential superiority of woman over man, her ancient domination under the matriarchate, and the harm that has come to the world through her conquest by man and her long subjection. Mrs. Christie apparently believes that had the matriarchate persisted, civilization would have escaped its long history of violence, and mankind would have been to-day far on the highway to perfection. (Philadelphia: J. B. Lippincott Company, $1.35 net.)

WOMAN ADRIFT: A STATEMENT OF THE CASE AGAINST SUFFRAGISM, by HAROLD OWEN, is an aggressive but mainly courteous, though not always quite temperate argument against the equal suffrage movement in the British Isles, together with a glance at some aspects of feminism. Mr. Owen writes vigorously and argues keenly, though not in all cases convincingly. His book, however, taken as a whole, must be regarded as an impressive presentation of the case against equal suffrage, and its inevitable consequence, feminism. The author takes up all the familiar arguments of the equal suffragists, one after the other, and endeavors to refute them. He demonstrates to his own satisfaction that women are unnecessary to the state, and physically and temperamentally unsuited to political life. He is most convincing when he deals with the question of maternity and the functions immediately related to maternity. This incidentally leads him to the interesting question of the double standard of morality for the sexes, and to other related matters. One of Mr. Owen's best chapters is that discussing Mill's "Subjection of Women." The chapters on feminism are striking, and the author's forecast is convincing. (New York: E. P. Dutton & Co., $1.50 net.)

GIRLS' BOOKS RECEIVED

"A City School Girl," by May Baldwin; a tale of Scottish girls and their friends in London; with six attractive illustrations in color by T. J. Overnell. (New York: McBride, Nast & Co., $1.20 net; postage 16 cents.)

"Work and Play for Little Girls," by Hedvig Levi; instructions for making a great many useful and entertaining things not beyond the skill and patience of children from eight to thirteen years old. (New York: Duffield & Co., 75 cents net.)

"Housekeeping for Little Girls"; a helpful book that mothers should welcome, by Olive Hyde Foster, author of "Cookery for Little Girls" and "Sewing for Little Girls." (New York: Duffield & Co., 75 cents net.)

"The Secret of the Clan," by Alice Brown, deserves to be loved and read by girls from ten to fourteen years of age, for the sake of its charming humor, its wholesome feeling, and its truthful portrayal of girl life in a Northern New England town. Such a book should delight all such young readers, while serving as a corrective to the excesses of the "clan" spirit peculiar to a certain phase of adolescence. (New York: The Macmillan Company, $1.25 net.)

"Curiosity Kate," by Florence Bone, author of "The Brownie's Box," with illustrations by Treyer Evans; a story for girls from twelve to sixteen years of age. (Boston: Little, Brown & Co., $1.20 net.)

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Wear LA RESISTA-SPIRABONED corsets. You will be delighted with the result. You will get unusually good style, exceptional quality in material and finish and most important of all—luxurious comfort. Buy LA RESISTA Corsets today. Prove that they are *distinctly better* than any other corset.
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FOR SALE AT ALL QUALITY STORES and at our Exclusive Retail Warerooms, where Expert Designers will fit you perfectly.

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It builds in this way:

By concealing the irregularities; covering up the bulges; furnishing a true foundation for the gown; persuading the figure into beautiful contour.

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Allow US to

Remodel Your Last Season Suit

A SINGLE alteration—at slight expense—can wonderfully change to the prevailing mode a costume which you *may* have discarded as almost worthless.

Old Suits Made New

Suits that have seen hard service while traveling, or that have lost their style wholly or in part, can be restored and given the distinctive features of advanced fashions. Our success for the past nineteen years in this kind of work is your guarantee.

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Our cleaning is the best; the *cleansing* process itself, however, is of minor importance compared to the finishing and pressing in which we excel; all garments are literally restored to their original freshness and beauty.

TAILORED SUITS AT $65.00

Mary Grey's Chin Strap

permanently removes lines about the mouth, by supporting the tender face muscles, and preventing the cheeks from drooping.

To Remove Double Chin

wear Mary Grey's Chin Strap at night in connection with her Muscle Oil and Tissue Builder. The strap is scientifically shaped to fit the chin; differently shaped straps are provided for different contours. Follow Mary Grey's personal instructions and success will be certain.

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Clip along this line, enclose $3.50 and mail

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Send me Mary Grey's Chin Strap by return mail. I enclose $3.50

See also pages 89, 97, 105, 107, 109, 113, 116.

Le parfum exquis qui s'accorde avec la toilette exquise est Djer-Kiss.
—Kerkoff, Paris.

TRANSLATION: "The dainty perfume that harmonizes with the dainty toilet is Djer-Kiss."

"Djer-Kiss"

Djer-Kiss is made in Paris. Kerkoff produces this wonderful French odor in all the luxuries of the toilet table.

Djer-Kiss Perfume	Djer-Kiss Face Powder
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A sample of extract and face powder will be sent on receipt of 10c. Try them.

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Ganesh Chin Strap
Removes a double chin, restores contour, speedily eases the age lines running from nose to chin. Will keep mouth closed during sleep, preventing snoring and dryness of throat. $6.50 & $5.

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Its wearing restores the smooth, unlined forehead, takes away the deep lines from between the brows and corners of the eyes. Good for neuralgia and insomnia. $5 & $4.

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$5.00, $2.50, $1.00 per bottle.
Gives to the muscles and tissues nutrition similar to that given by natural oils of the skin. In this normal way the tissues rebuild, the hollows round out and the disfiguring lines disappear.

Ganesh Eastern Diable Skin Tonic
$5.00, $2.00, 75c per bottle.
A general face tonic that strengthens the skin. Corrects loose and flabby skins. Gives the skin vitality to withstand the effects of extreme heat or cold. Also closes enlarged pores, thereby removing eruptions and other skin disorders.

Ganesh Balm Cleansing Cream
$3.00, $1.50, 75c per jar.
Unequalled as a face cleanser. Relieves any chapping or roughness. Very soothing to sensitive skins.

Ganesh Pilocarpine
Insures Hair Health; especially good for dry hair; makes it bright and glossy. $1.50 per bottle.

Ganesh Barocarpine
Nourishes the Hair and prevents grayness. $2.00 per jar.

Mrs. Adair is the one Culturist of Beauty who maintains Salons in the World's great social centers, New York, London and Paris

MRS. ADAIR

is Patronized by Royalty. Women socially and professionally prominent seek her Salons to obtain the benefits of her incomparable Facial Treatment—the famous Strapping Muscle Treatment—this method originated by Mrs. Adair is obtainable only at her Salons. At the New York Branch the treatment is administered by experts from the London Establishment. Single treatments $2.50.

This month is really the crucial test of a complexion! Happy the woman who throughout the climatic vagaries of the past few months has fortified her skin with some such nutrient as Mrs. Adair's tissue-building Ganesh Muscle Developing Oil, and kept immune from the trying contrasts of hot rooms and bitter winds with the Ganesh Eastern Diable Skin Tonic, that wonderful "tone-giver." Both these preparations, as, indeed, may be said of all Mrs. Adair's specialties and treatments, have been tried and found to be thoroughly hygienic, safe and wonderful for the removal of lines and the filling out of hollows in the face and neck. Besides these two preparations which between them go to the root of such evils as wrinkles and other signs of departing youth, the Ganesh Balm Cleansing Cream should be used in order to prevent all roughness and keep the skin like satin. In fact, everything that can arrest the decay of youthful appearance is successfully done by Mrs. Adair's many wonderful preparations as her numerous testimonials show.

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Fullest directions for home use are sent with all preparations to insure their efficacy.

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Mrs. Adair is the one Culturist of Beauty who maintains Salons in the World's great social centers, New York, London and Paris

ON HER DRESSING TABLE

THERE is nothing that so quickly stamps a woman as being well-groomed as a white, well-kept hand and delicately polished finger nails. It is not an easy matter in the time of cold weather to keep these active members soft and white and the nails in good, healthy condition. The busy woman sometimes begrudges the half hour a day that is necessary to devote to this part of the toilet, but she will find that these extra minutes are well worth the sacrifice.

Cold weather is extremely bad for the hands, which need to be kept as much as possible at an even temperature. Hands that have a tendency to redness and unshapeliness will have all their defects exaggerated as soon as the frosty weather sets in.

MASSAGING HAND AND ARM

Just before retiring is the best time to give to the beautifying of the hands. They should, first of all, be washed in warm water (never extremely hot or cold) containing a few drops of tincture of benzoin or a pinch of borax. A piece of lemon used with this water is better than anything else to clean the hands, though for certain skins a bland soap or almond meal, gives excellent results.

After being washed the hands should be carefully dried and thoroughly rubbed with cold cream, which should be spread thickly over the hand and arm and applied plentifully around the cuticle at the base of the nail. To get the best results, rub the flesh round and round in small half circles, pressing deeply but not harshly, and always rub up towards the elbow. Continue this for at least ten minutes, and finish by drawing the fingers straight down from the elbow to the wrist several times. No sign of grease should remain on the arm when the massage is over.

In massaging the hand, rub the cream thoroughly into the pores, and gently pull each finger through the half-closed fist of the other hand until the finger becomes soft and rosy. Remember that the massage should run lengthwise, and that the joints should never be sharply pulled or twisted in any way. Now take a blunt orange-wood stick and press back the cuticle at the base of the nail. Never cut the skin, but keep it pressed down to show the half moon clearly.

GLOVES THAT BEAUTIFY

After the massage treatment pull on a pair of very loose gloves, perfectly clean inside. White chamois gloves are excellent, or even a washable cotton glove can be used. But whatever the material, they should have a small hole in the palm large enough to admit of ventilation and to give the fingers plenty of room, since even the slightest restriction will impede circulation, the very thing to guard against in the care of the hands. A few drops of rose-water and glycerine in equal parts should be rubbed into the hands directly after they have been washed to keep them white and soft. For pronounced roughness of the skin a few drops of carbolic acid added to the mixture of rose-water and glycerine is most highly endorsed, and if the peculiar odor of the drug is objectionable it can be removed by the addition of a little perfume.

CREAM FOR MASSAGE

Elder-flower cream, which is most healing and soothing, is excellent for the arm and hand massage. It is composed of the following ingredients:

Almond oil—3 ounces.
White wax—5 drams.
Spermaceti—5 drams.
Lanoline—1 ounce.
Oil of bitter almonds—1 dram.
Elder-flower water—3 ounces.
Witch-hazel—1 ounce.

Melt the first five ingredients in a double-boiler. When the wax is quite melted, take from the fire and slowly add, beating all the while, first the witch-hazel and then the elder-flower water. When creamy and quite cold pack into jars.

A good almond paste is excellent as a whitener and may be used instead of elder-flower cream for the daily hand-and-arm massage. But on account of the raw egg in this preparation it will not remain fresh over a week and should be kept in a cold place. It is made of the following ingredients:

Bitter almonds, blanched—4 ounces.
Honey—7 ounces.
Yolk of one egg.
Sweet almond oil—7 ounces.
Oil of bergamot—1 dram.
Oil of cloves—1 dram.

FORMULAS, TRIED AND TRUE

For swollen, red, and chapped hands one of the very best preparations, which is recommended by a celebrated French physician, is made as follows:

Milk of lettuce—200 grams.
Pure glycerine—50 grams.
Tincture of Peru—15 grams.
Salicylate of soda—4 grams.

To make the milk of lettuce, take the large, green leaves on the outside of the head of lettuce, pour boiling water over them, and let stand for about five minutes. Pour the water off and pound the leaves to a paste; strain through a jelly-bag, or a piece of clean cheesecloth. This lotion should be bottled and used night and morning.

The woman who feels inclined to make her own almond meal will be interested in this simple and excellent formula:

Almond meal—6 ounces.
Powdered orris-root—4 ounces.
Wheat flour—4 ounces.
Powdered white castile soap—1 ounce.
Borax—½ ounce.
Oil of bitter almonds—10 drops.
Oil of bergamot—2 drams.
Tincture of musk—1 dram.

Mix thoroughly and pass the mixture through a fine sieve.

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Castle Hats REG U.S. PAT OFF CASTELLUM EST CREATIO EST

CASTLE HATS for SPRING WEAR are now on display in the LEADING STORES

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Corsetiere and Patentee of Corset Truss

No truss or abdominal support necessary.

Will not show any imperfection in figure.

Perfect fitting and comfortable.

Endorsed by highest physicians and surgeons.

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VIOLETS
From Bohemia
$2.50
the bunch
Prettily boxed
Exp. paid
With all their delicious odor and beauty

Worn by New York's fashionable set

See other descriptions under Specialty Shops on page 13

AUSTRO-HUNGARIAN CO.

SPECIAL

St. Valentine and Easter
GIFT BOX $5.00

Express Paid

One Love Apples Nosegay	$1.00
One Wild Arbutus Nosegay	1.00
One Her Majesty's Nosegay	1.25
Three Bride's Maids Buds, Pink	1.50
One Wonderful Rose and Bud, Pink	1.50
If bought separately	$6.25

Nosegays are boxed in petite French bandboxes.

The buds and rose with bud are likewise nicely boxed.

A most unusual and attractive Gift.

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Your card enclosed if you wish.

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THE definite expression of the season's exact fashion in hats is in the Gage creations. The result is not only ultra-latest in shape and design, but is harmoniously beautiful, giving authoritative finish to the costume, whatever the time or occasion.

The leading milliners show Gage hats. We will mail you our current book of the new styles just as soon as it is ready, if you will write us for it. Your name, once received, becomes part of our mailing list, to receive subsequent fashion literature.

Send two-cents and address department R.

Gage Brothers & Co., Chicago

Ask your Dealer for Gage Hats.

VOGUE POINTS *from* PARIS

SOME of the most distinctive of Parisian blouses show the new use of ribbon run through eyelets or loops. In the model sketched opposite, black chiffon is laid over a flesh-colored slip. The full, lower portion of the waist and the puffs of the three-quarter sleeves are attached to the deep, straight yoke by an inch-wide, gathered heading, a trimming also used on the bottom of the sleeves. The rounded neck is outlined by satin ribbon, run in and out of loops worked in black silk. In front the ribbon crosses and laces down the middle of the yoke from one eyelet to another over an inch-wide space, and ties in a bow just at the chiffon heading.

Blouses are showing a new use of ribbon as trimming

CHIC NECKWEAR

Bands, two inches in width, laid in plaits, are used around the bottom of high-standing collars of lace, net, lawn, or silk. These bands are made of black moire or satin, and fasten at one side with a rosette of rococo roses, or directly in front under plain ends of the silk, lined with a contrasting color. They are excellent for tailored skirts, as they take the place of the regulation necktie. One band, the topmost of the three sketches, is of black satin and is but an inch and a half in width. Two broad necktie ends of black satin, lined with old-blue, fold over the band in front, to which they are fastened securely by buttonholes and globe-shaped buttons of dull blue horn.

Band worn at the base of high collars

A stock for outing wear, illustrated below, is made of white satin with a turn-over top, and fastens in the middle of the back. Directly in the front, caught under the upper fold, hang two narrow ends of black satin, lined with the white. One end slips through a long buttonhole cut in the other, and is worked in white silk upon the black.

A tailored stock for outing wear

One of the new, low collars of white net, embroidered in heavy, wash silk is sketched at the bottom of the page. It is made in one piece with a fantasy tab outlined with medallions of Bohemian lace, and it opens in the back. Through eyelets worked in the net is run narrow, black satin ribbon, which laces down the middle of the tab, and finishes in long, knotted ends.

The newest form of collar, which promises to replace the Robespierre of last year, is the "Cromwell," which is sketched on page 96. This is made of heavy linen or of thin batiste, and is attached to an upstanding band, over which it falls. Four linen-covered buttons trim one side, and buttonholes are worked in the other. The collar buttons at the top of the band, and from there flares open over the blouse. A chic Lucile model for a standing collar is pictured just above the Cromwell collar. This is of Alençon lace, run around the top with black grosgrain ribbon, which is tied in a long-ended bow in front.

Ribbon-run, low collar of white net

ORNAMENTS FOR THE NECK

Bands for the neck in inch-wide, black moire or ribbon velvet, to be worn around the bare throat are not only chic and becoming, but do away with that undressed appearance that a collarless gown worn with a plain tailor-made or with a fur coat so often gives. A good model for a simple band is shown in the drawing at the bottom of page 96. Fashioned after the conventional leather belt, this band is provided with eyelets cut in the ribbon, through which slips the prong of the oblong buckle by which the band is fastened. Each eyelet is outlined by diamond chippings, and the buckle is made of fairly large stones. The loose end of the ribbon is rounded off and mounted in a single row of brilliants set in platinum.

Another more elaborate neckband is of black velvet ribbon, ornamented by eight, square plaques of platinum, thickly studded with brilliants. These plaques are of the exact width of the ribbon; the two middle ones form the clasp.

A famous jeweler of the rue de la Paix is showing an odd and most attractive ornament for the neck for afternoon wear. This consists of a piece of black satin cord or rat-tail braid, tied in front in a loose knot and ending in elongated, globe-shaped ornaments of diamonds, over an inch in length, which are set in an intricate, openwork design of platinum and terminated by a pendant pearl. Four smaller ornaments similar in shape are slipped over the cord, and worn two on each side.

VEILS ENDORSED BY THE MILLINERS

At the top of page 96 are sketched some of the new veils designed by Gaillot-Guinot, and used by such smart milliners as Caroline Reboux, Suzanne Talbot, and Georgette. The veils are exceedingly gauzy. Many are absolutely

(*Continued on page* 96)

PHYSICAL CULTURE *for* THE FACE

Restores Youthful Expression and Beauty

When the skin and muscles of the face lose their elasticity, the face sags all out of shape, nose to mouth lines, lines about eyes, mouth and forehead, and double chin appear, and tissues become flabby. The skin of the neck looks withered and yellow and deep lines form.

My system of facial exercises, by restoring elasticity to the skin and muscles, removes and prevents these marks of age. It is equally valuable for too thin or too plump face or neck. Massage, vibratory, electrical and other external treatments *cannot* exercise even the superficial muscles well and they *cannot* exercise the deeper muscles at all. These deep muscles *must* be exercised to restore or preserve youthful appearance.

My new booklet "FACIAL EXERCISE," fully describes my system. It tells how young women may enhance and preserve and how mature women may restore facial charm. No one is too old to benefit. Write for my book to-day—FREE.

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THEATRICAL DRESSMAKING
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THE designing and production of COSTUMES for FANCY DRESS FUNCTIONS for any given character or period—authenticity as well as an inimitable *individuality,* invariably assured.

¶ READY-TO-WEAR GOWNS AND MILLINERY FOR THOSE DESIRING IMMEDIATE SERVICE

Sketches and estimates on request.
Correspondence Invited.

"More delightful than ever," says

Maxine Elliott of

Créme Nerol

Miss Elliott writes:
Your CRÈME NEROL came at an opportune moment when I was reviling some of the drug store brand, and yours seemed even more delightful than ever in comparison.

¶ Climatic conditions, sudden changes of temperature, steam or superheated homes, strenuous social or professional life, all tend to dispel and destroy nature's oils so essential to a healthy skin. These unnatural conditions cause the skin to become dry and irritated, and make it easily inclined to wrinkle.

¶ CRÈME NEROL is not only a rare combination of costly imported oils, but embodies nature's vital principle so necessary to a perfect skin.

¶ CRÈME NEROL **softens, whitens, purifies** and **beautifies** the most sallow, rough or impaired complexion and prevents premature wrinkles. It is prepared under the **personal** supervision of a face specialist who for years has made a close study of the skin and its needs.

¶ CRÈME NEROL is **not** for sale at drug or department stores. Each and every order is filled with delightful **freshly** made cream, absolutely free from all preservatives, and mailed direct to the user. Among the regular users of Crème Nerol are:

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My new booklet, describing other Nerol toilet preparations, will be mailed upon request

For a "Double Chin," a Flabby or Scrawny Neck use ***daily***
Prof. MACK'S

Chin Reducer and Beautifier

(Pat. Nov. 15, 1910.)

Firmly place the cap on the head, adjusting the rollers under chin; then **PULL THE CORDS,** gently and alternately, and the little "ivory-tinted" rollers *revolve* against the fatty tissues. No irritation or undue pressure—merely a concentrated, continuous massage of the chin and neck. Prof. Mack's Chin Reducer and Beautifier constitutes a **complete** and **effective treatment** in itself, dispelling flabbiness of the neck and throat, restoring a rounded contour to thin, scrawny necks and faces, bringing a natural, healthy color to the cheeks.
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SATIN PUMP, Turn Sole 2 inch Louis XV Heel **$3.00**

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An extra charge of fifty cents for slippers made to order from sample of the material to match your gown.

Rosettes 50c extra

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THE definite expression of the season's exact fashion in hats is in the Gage creations. The result is not only ultra-latest in shape and design, but is harmoniously beautiful, giving authoritative finish to the costume, whatever the time or occasion.

The leading milliners show Gage hats. We will mail you our current book of the new styles just as soon as it is ready, if you will write us for it. Your name, once received, becomes part of our mailing list, to receive subsequent fashion literature.

Send two-cents and address department R.

Gage Brothers & Co., Chicago

Ask your Dealer for Gage Hats.

VOGUE POINTS *from* PARIS

SOME of the most distinctive of Parisian blouses show the new use of ribbon run through eyelets or loops. In the model sketched opposite, black chiffon is laid over a flesh-colored slip. The full, lower portion of the waist and the puffs of the three-quarter sleeves are attached to the deep, straight yoke by an inch-wide, gathered heading, a trimming also used on the bottom of the sleeves. The rounded neck is outlined by satin ribbon, run in and out of loops worked in black silk. In front the ribbon crosses and laces down the middle of the yoke from one eyelet to another over an inch-wide space, and ties in a bow just at the chiffon heading.

Blouses are showing a new use of ribbon as trimming

CHIC NECKWEAR

Bands, two inches in width, laid in plaits, are used around the bottom of high-standing collars of lace, net, lawn, or silk. These bands are made of black moire or satin, and fasten at one side with a rosette of rococo roses, or directly in front under plain ends of the silk, lined with a contrasting color. They are excellent for tailored skirts, as they take the place of the regulation necktie. One band, the topmost of the three sketches, is of black satin and is but an inch and a half in width. Two broad necktie ends of black satin, lined with old-blue, fold over the band in front, to which they are fastened securely by buttonholes and globe-shaped buttons of dull blue horn.

Band worn at the base of high collars

A stock for outing wear, illustrated below, is made of white satin with a turn-over top, and fastens in the middle of the back. Directly in the front, caught under the upper fold, hang two narrow ends of black satin, lined with the white. One end slips through a long buttonhole cut in the other, and is worked in white silk upon the black.

A tailored stock for outing wear

One of the new, low collars of white net, embroidered in heavy, wash silk is sketched at the bottom of the page. It is made in one piece with a fantasy tab outlined with medallions of Bohemian lace, and it opens in the back. Through eyelets worked in the net is run narrow, black satin ribbon, which laces down the middle of the tab, and finishes in long, knotted ends.

The newest form of collar, which promises to replace the Robespierre of last year, is the "Cromwell," which is sketched on page 96. This is made of heavy linen or of thin batiste, and is attached to an upstanding band, over which it falls. Four linen-covered buttons trim one side, and buttonholes are worked in the other. The collar buttons at the top of the band, and from there flares open over the blouse. A chic Lucile model for a standing collar is pictured just above the Cromwell collar. This is of Alençon lace, run around the top with black grosgrain ribbon, which is tied in a long-ended bow in front.

Ribbon-run, low collar of white net

ORNAMENTS FOR THE NECK

Bands for the neck in inch-wide, black moire or ribbon velvet, to be worn around the bare throat are not only chic and becoming, but do away with that undressed appearance that a collarless gown worn with a plain tailor-made or with a fur coat so often gives. A good model for a simple band is shown in the drawing at the bottom of page 96. Fashioned after the conventional leather belt, this band is provided with eyelets cut in the ribbon, through which slips the prong of the oblong buckle by which the band is fastened. Each eyelet is outlined by diamond chippings, and the buckle is made of fairly large stones. The loose end of the ribbon is rounded off and mounted in a single row of brilliants set in platinum.

Another more elaborate neckband is of black velvet ribbon, ornamented by eight, square plaques of platinum, thickly studded with brilliants. These plaques are of the exact width of the ribbon; the two middle ones form the clasp.

A famous jeweler of the rue de la Paix is showing an odd and most attractive ornament for the neck for afternoon wear. This consists of a piece of black satin cord or rat-tail braid, tied in front in a loose knot and ending in elongated, globe-shaped ornaments of diamonds, over an inch in length, which are set in an intricate, openwork design of platinum and terminated by a pendant pearl. Four smaller ornaments similar in shape are slipped over the cord, and worn two on each side.

VEILS ENDORSED BY THE MILLINERS

At the top of page 96 are sketched some of the new veils designed by Gaillot-Guinot, and used by such smart milliners as Caroline Reboux, Suzanne Talbot, and Georgette. The veils are exceedingly gauzy. Many are absolutely

(*Continued on page* 96)

PHYSICAL CULTURE *for* THE FACE

Restores Youthful Expression and Beauty

When the skin and muscles of the face lose their elasticity, the face sags all out of shape, nose to mouth lines, lines about eyes, mouth and forehead, and double chin appear, and tissues become flabby. The skin of the neck looks withered and yellow and deep lines form.

My system of facial exercises, by restoring elasticity to the skin and muscles, removes and prevents these marks of age. It is equally valuable for too thin or too plump face or neck. Massage, vibratory, electrical and other external treatments *cannot* exercise even the superficial muscles well and they *cannot* exercise the deeper muscles at all. These deep muscles *must* be exercised to restore or preserve youthful appearance.

My new booklet "FACIAL EXERCISE," fully describes my system. It tells how young women may enhance and preserve and how mature women may restore facial charm. No one is too old to benefit. Write for my book to-day—FREE.

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¶ READY-TO-WEAR GOWNS AND MILLINERY FOR THOSE DESIRING IMMEDIATE SERVICE

Sketches and estimates on request.
Correspondence Invited.

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Maxine Elliott of

Crême Nerol

Miss Elliott writes:
Your CRÊME NEROL came at an opportune moment when I was reviling some of the drug store brand, and yours seemed even more delightful than ever in comparison.

¶ Climatic conditions, sudden changes of temperature, steam or superheated homes, strenuous social or professional life, all tend to dispel and destroy nature's oils so essential to a healthy skin. These unnatural conditions cause the skin to become dry and irritated, and make it easily inclined to wrinkle.

¶ CRÊME NEROL is not only a rare combination of costly imported oils, but embodies nature's vital principle so necessary to a perfect skin.

¶ CRÊME NEROL **softens, whitens, purifies** and **beautifies** the most sallow, rough or impaired complexion and prevents premature wrinkles. It is prepared under the **personal** supervision of a face specialist who for years has made a close study of the skin and its needs.

¶ CRÊME NEROL is **not** for sale at drug or department stores. Each and every order is filled with delightful **freshly** made cream, absolutely free from all preservatives, and mailed direct to the user. Among the regular users of Crême Nerol are:

Margaret Anglin — Frances Starr
Mrs. Fiske — Laura Nelson Hall
Julia Marlowe — Constance Collier
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Billie Burke — Virginia Harned
Julie Opp — Bernice De Pasquale
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Mme. Tetrazzini
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Face Specialist
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My new booklet, describing other Nerol toilet preparations, will be mailed upon request

For a "Double Chin," a Flabby or Scrawny Neck use ***daily***
Prof. MACK'S

Chin Reducer and Beautifier

(Pat. Nov. 15, 1910.)

Firmly place the cap on the head, adjusting the rollers under chin; then **PULL THE CORDS,** gently and alternately, and the little "ivory-tinted" rollers *revolve* against the fatty tissues. No irritation or undue pressure—merely a concentrated, continuous massage of the chin and neck. Prof. Mack's Chin Reducer and Beautifier constitutes a **complete** and **effective treatment** in itself, dispelling flabbiness of the neck and throat, restoring a rounded contour to thin, scrawny necks and faces, bringing a natural, healthy color to the cheeks.
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2 inch Louis XV Heel **$3.00**

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Rosettes 50c extra

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The woman who wears the DeBevoise perfects her figure. It indicates her appreciation of style distinction. Her gowns become her with a charming fit and drape, obtainable only with The Perfect Brassiere

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(*Pronounced* "debb-e-voice")

The DeBevoise is imperative in this day of slender effects as the keynote of smart feminine attire. Whether your figure is slender, medium or stout, the perfect contour and gentle, unbroken lines from shoulder to waist, so necessary for the new Spring styles, are assured when you wear the DeBevoise. Without the DeBevoise, your corset cannot do justice to your figure or to your gown.

The DeBevoise
is the *original* Brassiere

made by the most experienced makers in the world, and famous in this country and abroad for its

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There are dainty styles for every occasion, street, afternoon and evening wear. 150 DeBevoise styles (including V-backs, square backs, open fronts, etc.) made of Batiste, Linen, All-over Embroidery, Lace lined with Net, etc. Sizes 32 to 48 bust. All DeBevoise Brassieres have Rust-proof Boning, Reinforced Arm Shields, Adjustable Corset Hooks, Invisible Bone Pockets, and other exclusive DeBevoise Features.

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Especially for evening wear
All-over lace, lined with net, hooked front. Cut low in the front and back as shown $3.00

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Made of fine mercerized cambric, lace trimmed. Same lines as shown above..$1.50

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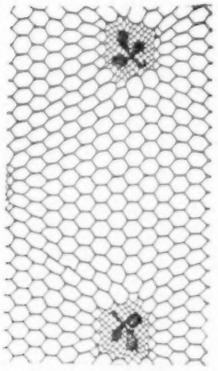
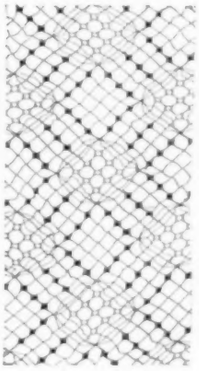
DeBevoise Brassière
Look for this Label

VOGUE POINTS *from* PARIS

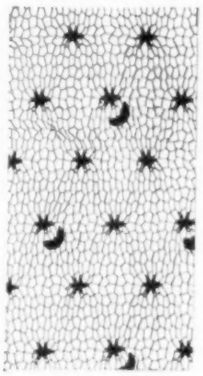
(*Continued from page 94*)



A leaf-patterned medallion on a large-meshed ground



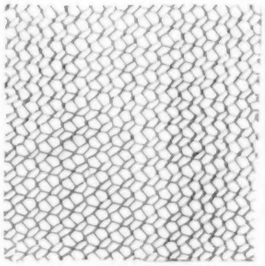
A fine veil with a delicate oval design in even finer thread



The crescent in this design resembles a coquettish "mouche"

plain, and are made from such fine threads as to be almost invisible. Others have a small flower design of finer weave than the open background upon which they are placed at wide intervals. Tiny, chenille dots are the decorations of other new veils.

The heavy thread veils with the large, shadow figures of flowers and vines are no more in use. Bordered veils and made veils are still in fashion, though quite as much in demand is veiling sold by the yard. The edge of these latter are usually finished with a fine picot to prevent stretching. The majority of the new designs may be had in all colors to match the color of the particular hat and costume with which they are intended to be worn.



One of the thin, gauzy, almost invisible veils of the season

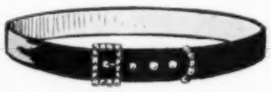
Lace collar run with black grosgrain ribbon and boned

THE PARISIENNE'S LOVELY SCARFS

Lately one of the shops in Paris has created a chiffon combination which may be used either as a hood or a scarf. The scarf portion is over two yards long and three-quarters of a yard wide. It is outlined with narrow, white, Valenciennes lace, and in the back is adjusted to the slope of the shoulders by a group of gatherings. The hood of chiffon is made large and full, so that it may be easily pulled over the head without danger of disarranging the hair, and is trimmed in front by two rows of tiny, pink satin roses and a series of deep tucks which form soft folds about the face. The hood is attached to the scarf by a band of eider-down, and when not worn as a covering for the head, slips off and hangs in a point in the back.

The new Cromwell collar which is replacing the Robespierre

Many of the scarfs are made of Bohemian lace, pure white or in color, and bordered with four-inch bands of chiffon in any of the pale shades or in white. These scarfs, though most becoming, are less practical than those in crêpe de Chine, which, aside from their durability, afford considerably more warmth. A stunning scarf in the heaviest of satin crêpe de Chine is bordered with a wide, woven band of satin in a rich shade of beige or champagne. As it measures almost three yards in length and over a yard in breadth, it forms a capacious mantle for evening wear.



Neck-band, fashioned like a belt, for the collarless frock

PRETTY INCIDENTALS

The trimming fashion for the rococo rose, and flowers of all colors and descriptions in silks and velvets, is still at its hight. These ingenious little confections in the shape of roses, daisies, small asters or chrysanthemums are to be used for hat-pin heads with summer hats.

Smart bows to wear with wash blouses are made of four, short, straight, lined pieces of ribbon, so sharply pointed that when caught by the tight knot at the center, they look like the petals of a chrysanthemum. These bows are of grosgrain ribbon in black or a color. When in color, they are slipped through horn rings of the same shade; one ring is placed at each end of the knot, and these rings are caught together in the middle on the under side of the ribbon knot to form a fastening clasp or buckle.

THE BUTTERFLY BOW FLIES AGAIN

Wide or narrow bows of net placed at the side or directly in the back are much used for evening coiffures. Often these are employed to fasten a wide band of gold passementerie worn like a fillet or turban encircling the entire head, and tied low in the back by butterfly bows made of six-inch-wide black tulle or black velvet ribbon. Wide bows of black velvet ribbon are also worn as theatre caps. The bow, which is large enough to cover half the head, is laid flat upon the hair a little to one side of the front, and from the knot ornamented by a buckle of jet shoots out a very stiff, black aigrette.

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Corsetiere

who is the foremost exponent and recognized authority on the *individually fitted, scientifically constructed, custom-made corset,* presents the Schwartz Spring Models

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will tell you many secrets of beauty and open the door to a better complexion. The book tells who Mary Grey is, what her methods are, and the reasons why she is New York's leading beauty specialist.

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—whether you buy them separately, on the corset or make them yourself. See that the name EVERLASTIK is stamped on the web from which they are made. EVERLASTIK is by far the most durable web, woven by a special process (patent applied for), so that the rubber strands cannot slip after being cut by the needle in sewing and leave the fabric lifeless. Will out-last any corset. Demand it in garters and by the yard. If not at your dealer's, write us, and we will see that you are supplied.

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Everlastik

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The Garter Web that Out-lasts the Corset

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Her Best Friend

After all, beauty is a woman's best friend, for she who possesses it is always remembered with tender thoughts. Let it be your highest aim, then, to preserve or acquire this priceless gift —use *the one toilet cream of purity and quality*— use ELCAYA.

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"Makes the Skin Like Velvet"

protects it from the harsh winter weather; keeps it soft, clear, inviting. ELCAYA is the delight of the well-groomed American woman—the first choice of those who demand the *best that money can buy.*

All Dealers, Nation-Wide, Sell ELCAYA

CRÊME ELCAYA **CERAT ELCAYA**
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James C. Crane, Sole Agent, 108 A, Fulton St., N.Y.

This trade-mark identifies the smartest, most advanced embroideries that you can buy.

"Fastedge"

Especially recommended to the home and professional dressmaker in making up the styles of 1913.

Let Us Send You

Our Big New Fashion Book for 1913

Ask your dealer for the famous "Fastedge" embroideries, as we ourselves sell only at wholesale. If your dealer does not carry "Fastedge" embroideries, send us his name and we will mail you our beautifully illustrated Fashion Book for 1913. This book contains indispensable hints for lingerie gowns, negligees, brassiéres, underwear and children's frocks.

The Fashion Book also shows the season's newest creations in genuine "Fastedge" Swiss Flouncings, Ribbon and Swiss Galoon, Baby Sets, Cambric Edging, smart Maltese, Mechlin, Val, and Cluny sets, etc., etc. A postcard stating your dealer's name will bring the Fashion Book.

BRUECK & WILSON CO., P. O. Box 51, Station O, N. Y.

Fifteen tiny beneficiaries of the Manhattan Maternity Hospital who share in the munificence of the Hospital Saturday and Sunday Association

NOBLESSE OBLIGE

THE Hospital Saturday and Sunday Association of New York City was a pioneer in the field of federation, now so popular a method of unifying the work of individual groups interested in the same activities. Years ago the non-municipal hospitals were partially supported by collections, taken up annually in the churches with which each one of them was identified. Later the hospitals of the same denomination combined and divided the annual collection taken up in the churches of their creed.

THE METHOD OF SECURING FUNDS

A distinct gain was made when the Hospital Saturday and Sunday Association, first established in England in 1860, was adopted here in 1879, on the initiative of the trustees of St. Luke's Hospital. By the following year the society was firmly established on a basis of fifteen membership hospitals, for which the church collection in that year amounted to $26,455.07. Since then the association has grown, until now it includes forty-seven hospitals; the latest recorded annual collection from all sources was $116,940.26.

The method of securing funds is no longer confined, as it was in the beginning, to one collection a year in churches and synagogues; this was found inadequate to the demands of the hospitals. Not only did inclement Sundays so lessen the attendance as materially to diminish receipts, but the church collection drew upon only a comparatively small portion of the public, so that even at its best, it did not meet the needs of the hospitals. It was therefore decided that since the association is non-sectarian in every respect, it would be justified in making its appeal to the whole community. As the result of this policy, the association has been enabled to collect funds from individuals, business firms, professions, and other groups. As the total amount received from these secular sources reached the sum of $91,241.93 out of a grand total of only $116,940.26, the plan of appealing to the general community as well as to the churches, is justified.

Only hospitals having at least thirty-five ward beds are eligible for membership, and even these are not admitted until the committee on membership, after investigation of the hospital, has recommended its admission, which is secured by a vote of the trustees.

Each of the forty-seven hospitals in the association is entitled to one delegate; and these forty-seven representatives, besides forty-seven members at large who are drawn from the general public, constitute a corporation which elects from among its number a board of trustees who are responsible for the management of the association.

ACTIVITIES OF THE ASSOCIATION

An excellent system of uniform accounting which was initiated by the association is followed by all the membership hospitals, and these reports are published in tabulated form as a supplement to the annual report of the association. The demands upon hospitals have increased greatly, and the scope of their activities has been widened so that now it includes not only the care of the ill and injured, and the clinical training of physicians and nurses, but also popular instruction in hygiene, and various activities, such as the home treatment of out patients, which come within the scope of the social service departments.

FIGURES THAT TELL

Some idea of the amount of work accomplished by the hospitals of the association is shown by such statistics as that of last year when, in the forty-seven hospitals thus allied 94,071 bed cases were treated; for 37,599 of these cases the hospitals received no pay from either the patient or the city. The average stay of each person was twenty days, and the average daily cost, $2.11. In the hospitals and the dispensary combined there was given the equivalent of 1,195,259 days of free treatment out of a total of 1,950,170 of all treatments. The pressure on the hospitals for service has increased at a rate much greater than that of the increase of support given by the public, and there is an immediate need for $200,000, which is to cover the calls made upon the hospitals for service. It is a satisfaction to those who contribute in both big and little amounts to feel that the money sent through the Hospital Saturday and Sunday Association is collected at a minimum cost. In the course of its existence the association has raised more than $2,000,000 at the cost of only five and two-fifths per cent. of that amount.

The Saturday and Sunday Association is assisted by a woman's auxiliary. Mrs. James Speyer has been the treasurer for many years, and Mrs. Charles B. Alexander is the president.

Among the other prominent New Yorkers identified with the association are Mrs. Elliott F. Shepard, Mrs. W. D. Sloane, Mrs. W. Bayard Cutting, Mrs. Frederick Gallatin, Mrs. Edmund L. Baylies. The officers are Mr. George Macculloch Miller, Honorary President; Mr. Robert Olyphant, President; Mr. George Blumenthal, Vice-President; Mr. Charles Lanier, Treasurer; Mr. Frederick D. Greene, General Secretary.

Dynamo Maline
for Millinery

Spring Creation
BY PHIPPS

Millinery Art is expressed in this combination of Maline and hemp braid. The beauty of **Dynamo** Maline—its lustre and crispness—is well brought out by the finishing touch of the narrow, glossy hemp braid. The guaranteed weather-proof quality of the fabric makes it especially desirable for use in Millinery. Charming dress hats of **Dynamo** Maline are worn with confidence in rain or shine.

Dynamo Maline
The Original Rain-proof Maline

will not become sticky, owing to its electrical finish—it is the popular maline for scarfs, neckwear, fancy headdress, for trimming evening bodices, and millinery for all occasions.

Free Dynamo Maline Style Bulletin. Write today for copy of Dynamo Maline Style Bulletin for 1913 which contains advance photographic illustrations of exclusive spring styles in Hats and Neckwear, created by the leading Millinery and Neckwear Designers of Paris and America.

Dynamo Maline Dainties. Have you seen the collar and cuff sets? A new dress accessory now in vogue in New York and Paris.

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Largest Manufacturers of Maline in the World
Established over 50 years
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Gerhardt & Co

16 EAST 33rd. St., (3rd Floor) NEW YORK

You are Cordially Invited to inspect our Imported French Hats and our own Exclusive Designs for Spring and Summer

The "Uncorseted" Figure

The general tendency of the Spring styles is toward the uncorseted figure. Strange as it may seem and paradoxical too, the "uncorseted" effect is best obtained by means of a corset.

It taxes the ingenuity and skill of the designer to produce that flexibility, the modish lines, slight "nip" at the waist in front but not at the sides, and the slight curve over the abdomen that are essential to produce the uncorseted effect.

With the MODART Corset the front lace adjustment can be made to suit the individual. You can have the nip and slightly curved line over the abdomen if you want it, or by lacing it evenly you can do away with the nip at the waist.

For those figures that cannot even approach the uncorseted effect there are styles of MODART Corsets especially adapted to their need.

The Spring MODART models continue the march of improvement in corsetry. The flat back and the hip hiding qualities of this corset are being more appreciated daily by women who discriminate.

You will not find the MODART in every store. In most cities there are one or two stores that have the class of trade that wants a superior corset—a class of trade that knows what it wants.

Throughout the United States and Canada at the exclusive stores or shops you will generally find the MODART carried as the leading and only front lace corset.

We suggest a trial fitting. It costs nothing and will show the latest up-to-date style effect of the new Spring MODART models. Then there is the matter of comfort which must be felt to be appreciated.

We will be pleased on request, to send you a little style booklet and tell where the MODART is obtainable.

MODART CORSET COMPANY
SAGINAW, MICHIGAN.

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Factory: Saginaw, Mich.

Makers of High Class Front Lace Corsets Exclusively

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INDESTRUCTO
BAGGAGE

Many times you have said "If I could only be sure I was getting full value for my money when I buy a trunk."

Our nation-wide reputation will not permit of the name Indestructo on any trunk that we cannot unreservedly guarantee.

When you buy an Indestructo trunk you can be sure of full value because your trunk is guaranteed to travel without damage five years from the day you buy it—or you get a new one *free*.

The Indestructo Steamer Wardrobe shown here meets and defeats all other similar models from the viewpoint of style, strength, convenience, value or price.

Ask your dealer for our Luggage Book or write to us and we will send it on at once.

NATIONAL VENEER PRODUCTS COMPANY
1202 Beiger St., Mishawaka, Ind.

MM
PARIS
Maison Mae

A CHARMING CALLING GOWN of CHARMEUSE. The body is of shadow lace veiled with chiffon. Accordion plaiting of chiffon at foot of skirt.

PRICE, $45.00

In Ladies' Sizes Only.

OUR assortment of Hand-made Lingerie, Gowns and Blouses is most comprehensive in styles and materials, and is well worth your careful inspection.

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THE CULT *of the* ROSE

The Last Word in Floral Decoration Is That the Rose May no Longer Tower Aloft in a Tall Vase but Must Offer Its Incense from the More Intimate Persian Rose-Bowl

TO be a veritable connoisseur of the rose one must now regard the favored flower at an entirely different angle from that which was formerly considered the correct point of view. No longer is it the mode to arrange roses like imperial scepters, imprisoned in chilly crystal vases of immense hight; no longer must the beauty of the flower be isolated at the unsociable end of a yard of an especially and expensively cultivated green stem; the blossom must now be regarded intimately, and so the Persian rose-bowl has been adopted as the medium for presenting the flower in its proper environment.

THE HOME OF THE ROSE

All this is but a part of the wave of orientalism that has caught up Paris on its crest. The estheticism of the east has moved steadily westward and has inspired the modern woman to band her head with turbans, crown her brow with jeweled aigrettes, and swathe herself in the golden brocaded tissues of superimposed colors which had their origin among the women of the east. Therefore it is but natural that the rose should fall under the same influence.

The cult of the rose is one of the oldest traditions of the "Garden of the East." It might be termed the worship of the rose, so perfumed is Persian literature and its language with this royal flower. Persian poets have rhymed its beauty endlessly, the lovely attar of roses supplies the favored perfume of the east, and it is the rose that has inspired much of the charm of design and coloring for which the fabrics of Persia have ever been famous—those pearly pinks and cloudy greens with rose patterns everywhere. Conventionalized or in a natural form, it is the design basis alike of priceless rugs and of silken draperies.

THE WAY OF THE CULT

New to us is the Persian arrangement of its favored flower. It is beheaded and put to float in a bowl of water in order that there may be nothing to detract from the contemplation of its loveliness, and that its devotee may breathe the subtle fragrance as she watches the unfolding of its petals. It may be only one blossom, for, like the Japanese, the Persian does not believe in crowding a mass of blooms together, but it must receive its due measure of admiration. Sometimes, if a very large bowl is used, two or three blooms of contrasting shades may be permitted—a white, a cream, and a pink bud; or it may be but a half-shattered rose with fallen petals floating over the surface of the water like tiny, fairy boats. A green leaf or two may be occasionally retained as a foil, but those who follow the cult declare that the most charming effects are obtained without the too vivid green they supply. The intent is that the rose should have no competition, and not until this method of displaying it has been tried, can one realize to the full the delicacy, the transparency, and the exquisite coloring of its crêpe-like petals.

ROSES AFLOAT

The Persian rose-bowl is of varying shapes and many charming shades—fine porcelain effects of pink or a delicate gray, a dull blue or a soft yellow. But as a frame for the rose itself, nothing is better than the dull shades of the more ordinary pottery—the delightfully tinted earthenware bowls turned out on the primitive wheel of the wayside pottery maker still to be found all through the east. These bowls are of dull greens and reds with waving, criss-cross patterns that one readily imagines to be overlapping rose-petals. But not for one moment must the Persian bowls of brass and copper be considered, for the blare of their golden reflections quite overpowers the delicate beauty of the rose.

But we are not limited to Persian pottery in this search for rose-bowls. Everywhere may be picked up bits of that delightful peasant pottery, which is now finding its lowly way into the shops from out-of-the-way cottages of Europe. The colors come from nature—dark greens with purple shadows like the leaves, soft wood-browns, dead-reds, and the earthy tones of ocher which run the whole gamut of the color of the mold. These tones harmonize better than anything else with the wax-like softness of the rose-petals. With such soft shades as these, all the brilliance comes from the flower itself, and there is no distracting note of color and no jarring facets of light from crystal or cut glass to send warring lances across the velvet petals.

The bowls should, by preference, be wide, shallow, and flaring so that the flowers may expand unrestrained, and be seen to the best advantage. They should be placed on low tables, or even upon the floor.

DECORATIVE VALUE OF THE BOWL

The Persian rose-bowl, first accepted in drawing-room and boudoir, now bids fair to become a popular feature in the decorative scheme of the country house veranda, whether it be of a low, broad bungalow or of an Italian villa.

As a practical decoration, rose-bowls make charming notes of color placed at intervals along the balustrade. Here, too, the student of the rose can best follow the cult, watching the bees and butterflies come to her flowers, and the broken light and shade of the skies mirrored in the pool of water. It may be a dainty pink blossom in a bowl of cinder-gray, one of saffron-yellow in wood-brown, or one of ruby-crimson in a bowl of shadowy green.

As a decoration for the dining-table, rose-bowls have a distinct advantage in not cutting off the view of the neighbor across the table, and in allowing one to eat without losing the plate in a tangle of loose flowers. Also for the tea-table there is no prettier finish than a small rose-bowl holding a few soft buds.

BIEN JOLIE
CORSETS & BRASSIERES

SUPPLE, girlish lines are imparted naturally by the Grecian-Treco Corset.

So light, soft and flexible is the Grecian-Treco—in its wonderful silky, *knitted* material, and almost boneless construction—that it supports the figure perfectly—produces long, graceful lines—and allows the exhilarating suppleness of the uncorseted—natural—figure.

Perfectly proportioned — beautifully fashioned and finished — the Grecian-Treco has proven a revelation whenever worn. In varying styles, for all figures. $5.00, $7.50, $10.00 to $20.00.

THE true "line of beauty" demands the brassiere.

When you wear a Bien Jolie Brassiere over your Corset, you are sure to overcome all bulging and wrinkles in corset and undergarments.

The graceful smoothness, which these Brassieres impart improves your figure beauty, and gives added attractiveness to the fit of your gowns.

Perfectly adjustable and lightly boned with flexible Walohn, which won't rust, and need not be removed for laundering. In many styles, for all figures, 50c., $1.00, $1.50 to $12.00.

Your dealer should be able to show you Bien Jolie Corsets and Brassieres. Ask to see them. If not obtainable, write us, and we will see that you are promptly supplied through a "Bien Jolie" dealer.

Send Postcard, giving dealer's name for Illustrated Style Booklets

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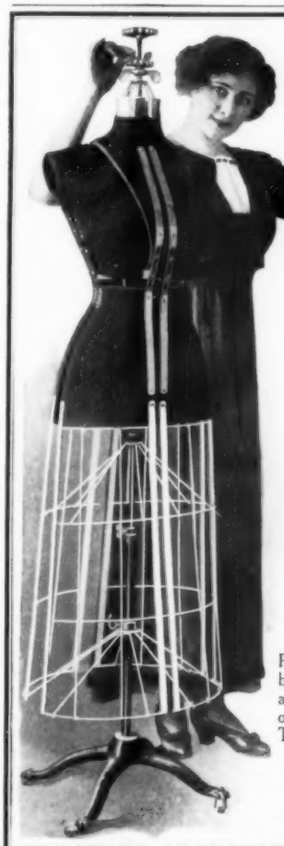
Bien Jolie Brassiere Style 516



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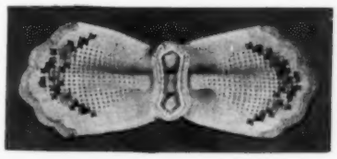

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Salesrooms: New York, Chicago, Philadelphia, Boston, St. Louis, San Francisco

The neatly built cabin, where the amateur farmer takes his rest and refreshment, is an important feature of the little farms

THE LITTLE PLAY FARMS OF FRANCE

ONE of the things that Lady Aberdeen, the nature-loving Englishwoman who has just paid a flying visit to America, wished most of all to carry back home with her was a more intimate knowledge of our children's farms and school gardens. She perhaps does not know that this American idea of giving the children of the crowded cities a taste of the joys of gardening has already been introduced across the water, both in London a few summers ago, and last year in Paris.

THE INSPIRATION

The real inspiration of the children's garden movement was the work of the French *École d'Horticulture,* which established *Les Jardins d'Ouvriers,* or working men's gardens. Under the direction of Monsieur Philippe, vice-president of *l'École d'Horticulture,* a chain of these gardens is maintained in various parts of France—at Havre, Versailles, and Chesnay, for example—but wherever these gardens are located, they are always within walking distance of the homes of the working men who farm there during their few leisure hours and on holidays.

As a rule, the land used for these farms is rented from the owner, who gets a return of something like three per cent. on his property. These tracts are then divided into plots about two hundred feet square and are leased to the working men for 12 francs, or $2.50, a year. On one of these plots a man is able to raise, not only vegetables enough to supply his own table, but sufficient to sell, if he wishes, so that, in addition to getting his living from his garden, he may make a tidy little sum beside For example, one man last year raised $32 worth of vegetables on his little plot at the absurdly small outlay of $3.20—not a bad return for the time and labor he expended.

One pretty feature of the working men's plots is the little cabin or arbor that each man builds in one corner of his plot. Here he keeps his garden tools, which he provides at his own expense, and here, during the heat of the day, he comes for shelter, for rest and refreshment. These little gardens seem to the French working men almost like a "country estate," and whole families spend the day on their domain, cultivating their plots. Each member of the family takes part in this agricultural pastime, and at noon and at close of day they all gather beneath the shelter of their cabins for a cup of coffee and a bite to eat. In this way hundreds of working men are enabled to enjoy outings that never could have been theirs in the hot, stuffy city.

ON THE CHESNAY BOULEVARD

It fortunately happened that one of these working men's farming tracts was laid out last summer in the Boulevard Saint Antoine, about ten minutes' ride from Paris, in Chesnay near Versailles. Directly opposite to the ground that was destined for this purpose is located the Villa Trianon, not far, by the way, from the Petit Trianon, the famous abode of Marie Antoinette. For at least six months of the year, the Villa Trianon is the home of Miss Elizabeth Marbury, a play-broker and leader in the uplift movement. Miss Marbury and her three friends, Miss Anne Morgan, Mrs. Paul Morton, wife of the late financier and cabinet officer, and Miss Elsie de Wolfe, a decorator, who were living at the Villa Trianon part of last summer, watched the operations on the opposite side of the boulevard until, almost simultaneously, the question came to them: "Why not give the children a share, and work out here the idea which has taken so successfully in America?"

Immediately these active women began to work out the idea. Miss Marbury, with characteristic enthusiasm, at once gained the ear of Monsieur Philippe, vice-president of the *École d'Horticulture,* and asked him to set apart a portion of the ground allotted to the working man's gardens for *"les mignons jardinets d'enfants,"* offering, of course, the financial assistance necessary for carrying on the work.

THE CHILDREN'S SHARE

The novel suggestion appealed quite as much to the mind of the French official as it did to the women who had originated it, and so, in dividing up the land on the Boulevard Saint Antoine, provision was made for a large number of children's garden plots as well as those for the working men. Under the guidance of Mlle. Eglas, theoretical and practical gardening was taught, and during the long summer the little French youngsters spent many hours diligently digging, planting, and hoeing, and deriving as much pleasure from their lessons in agriculture as do the American children from their school gardens.

Miss Marbury and her friends continue deeply interested in the project of

(*Continued on page* 106)

Jack's New Short Vamp "Pedic Arch" Last

No. H 8044

SEVEN DOLLARS

Advance Spring Fashions

now being shown include many handsome and exclusive ideas. Your inspection is cordially invited.

An Orthopedic shoe which embodies the latest Fashion with scientific correction of foot troubles. It is constructed on the highest arch made, without heavy, uncomfortable appliances, and will correct and prevent flat foot, falling arches and similar foot troubles.

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A CUSTOM DEPARTMENT that is capable of executing any manner of Boot or Slipper to your utmost satisfaction is an attractive feature of this establishment.

Money refunded on ready-made shoes ordered by mail, if not satisfactory, when returned within ten days

Perfect Service by mail. Write for our CATALOG H and Self-measurement blank.

Onyx Hosiery in all Shades and Grades

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Conspicuous Nose Pores

How to reduce them

Complexions otherwise flawless are often ruined by conspicuous nose pores. In such cases the small muscular fibers of the nose have become weakened and do not keep the pores closed as they should be. Instead these pores collect dirt, clog up, and become enlarged.

Begin tonight to use this treatment

Wring a cloth from very hot water, lather it with Woodbury's Facial Soap, then hold it to your face. When the heat has expanded the pores, rub in *very gently* a fresh lather of Woodbury's. Repeat this hot water and lather application several times, *stopping at once when your nose feels sensitive.* Then finish by rubbing the nose for a few minutes *with a lump of ice.*

Woodbury's Facial Soap cleanses the pores. This treatment with it strengthens the muscular fibers so that they can contract properly. But do not expect to change in a week a condition resulting from years of neglect. Use this treatment *persistently.* It will gradually reduce the enlarged pores until they are inconspicuous.

Tear off the illustration of the cake shown below as a reminder to get Woodbury's and try this treatment. Try Woodbury's also for general toilet use. See what a delightful feeling it gives your skin.

Woodbury's Facial Soap costs 25c a cake. No one hesitates at the price *after their first cake.*

Woodbury's Facial Soap

For sale by dealers everywhere

Write today for Samples

For 4c we will send a sample cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Powder. For 50c, a copy of the Woodbury Book and samples of the Woodbury preparations. Write today to the Andrew Jergens Co., Dept. M-1, Spring Grove Avenue, Cincinnati, Ohio, or to the Andrew Jergens Co., Ltd., Perth, Ontario, Canada.

The Very Latest in Spring Millinery

The charming Fiskhats shown here are chosen from our line of new creations for the Spring season.

They are authoritative in design — correct in every detail.

Like all Fiskhats they possess an air of distinction to be found only in

Fiskhats

It is this style exclusiveness together with the high quality and beauty of materials which has given Fiskhats the pre-eminence they now enjoy among discriminating women in every state.

Fiskhats are sold only by the leading milliners and are stamped in the crown with our name. If your milliner does not show them, send us the dealer's name and we will see that you are served promptly.

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For Face and Body

Jap Rose Toilet Talcum Powder is a blending of purest ingredients into an exquisite powder of wonderful smoothness and surprising tenacity, ensuring the attractiveness of your skin without the "powdered look."

JAP ROSE
Toilet Talcum Powder

is a soothing talcum, antiseptic and absorbent; refreshing and non-irritating—**an ideal face and body powder.**

Miss Veda Steele, of Daniel Frohman's Company, says:

"Jap Rose Talcum Powder is **the only powder I have found that can be used on the face and body too.** Usually every powder I have found leaves my face so shiny, so I have taken this liberty to tell you how pleased I am with it, and shall be glad to recommend it to my friends; those who have tried it seemed delighted."

Ask your dealer to supply you with Jap Rose Talcum.

A sample size box will be mailed you for five cents in stamps and dealer's name and address.

Jas. S. Kirk & Company
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FAMOUS CORSET

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ANOTHER BINNER SUCCESS
The SUPER-FIGURE
A FLEXILE CREATION

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Women! A New Invention
Neva-Slip Shirtwaist Belt

Best Belt ever made to hold the shirtwaist down. Never slips, never tears, no metal or hooks, no knots to tie, lies perfectly flat, stays tight. Does away with that hump. A narrow tape with patent celluloid cleat fastener.

Money back if not satisfied.

For sale at all Notion Counters, 5 and 10 cent stores, or by mail. Price 10 cents postpaid. Give waist measure (white or black).

Neva-Slip Belt Company
1 West 34th St., New York City

AFTER *the* MANNER *of an* OLD STYLE-BOOK

(*Continued from page* 31)

manual labor, and so they became teachers, carpenters, locksmiths, masons, and servants.

When the hero of this tale was obliged to abandon his chair at the college, he found refuge in Paris, then in the throes of the Revolution, and there he lived in humble obscurity, yet endeavoring to continue his priestly offices. Often, unobserved in the crowd that pressed about the dismal tumbrels which carried the condemned to death, he managed to dispense to the poor unfortunates the last consolations of their religion.

A DESPOT OF THE FRIVOLOUS

Manifestly, with his diverse and brilliant faculties, Pierre La Méssangère was reserved for an unusual destiny. In 1797, the fifth year of the Republic, he was offered the opportunity to enter into business with the bookseller, Selléque, and, in conjunction with Madame Clément, they founded the little *"Journal des Dames et des Modes,"* which they soon made famous. On the death of Selléque a few years later, La Méssangère, already past master in the art of guiding the manners and modes of society, became the sole proprietor and the ruling spirit of the book which was then known by his name. As he was by choice and training a great scholar and a profound philosopher, his character and temperament were unavoidably marked by the austerities of his theological life, and thus, while deigning to reign despotically over the frivolous Parisians, he plainly showed for his abject followers a haughty, if amused, contempt. It was a strange tyranny this wonderful man exercised over his contemporaries, both men and women. Napoleon was less quickly obeyed, the Committee of Public Safety was less powerful, and neither of these despots showed a more implacable spirit than he in the commands he imposed on those elegants who valued so much the opinion of their little world.

IN THE WORLD YET NOT OF IT

Reading the time-yellowed pages of this old book, one is struck with the supreme indifference its great editor displayed to everything save the metier he had made his own. The progress of great political events which convulsed the whole civilized world produced no emotion in his placid mind. To him they were bagatelles—the Revolution of greatest interest was that of the modes. The Empire rose and fell; the old Monarchy was raised from its ruins; it fell again, and was resuscitated a second time. The Duc de Berri was assassinated, Charles Xth was driven from France, and Louis-Philippe, the "bourgeois king," was called to fill the throne. Through all these changes this man, with beautiful calm, continued to direct the modes, issuing every five days new edicts concerning forms and colors.

A MAN OF MOODS AND MODES

Especially he insisted on a frequent change in women's hats—changes in form, material, and trimming. On one occasion the hat must be of "white rice straw trimmed with five or six white plumes, not more, falling from the back like a weeping willow." How strangely modern this sounds! In the next number the straw is of "yellow Leghorn trimmed with Scotch plaid taffetas, and a bouquet of five or six roses comprising the colors of the plaid." Five days later the Scotch plaid is ordered to disappear; the hats are white again, but lined with green; and a new edict comes "to wear on the head three huge hortensias tied with ribbon, *gros de Naples* or of gauze," and again neither hortensias nor ribbon will do, but "marguerites and bluets" are commanded, "mingled in a disorder of red, blue, and yellow." Surely, the lot of the followers of the modes of the twentieth century is easy in comparison with this!

EIGHTEENTH CENTURY "DANDYS"

At one time, for *"Les Dandys,"* La Méssangère advised "rose-tinted limbs to harmonize with the open embroidery of natural colored flowers on their black silk stockings," and he adds that "the cachemire trousers must be fastened with suspenders of white, watered ribbon, gold-embroidered in the palm-leaf design of old cachemire." When the *"Dandy"* drives his tilbury in the Bois he must wear "a redingote of *mousse de Longchamps* color trimmed with a velvet collar, so deep it reaches nearly to the hips." One need not look farther than this for the source of the enormously deep collars on women's cloaks which were the fad of last season. He must seat himself on a folded great coat of Scotch plaid lined with red, with its triple collars arranged to fall over the back of the carriage, and he is also recommended to take special care that "the color of his trousers is in harmony with the lining of this garment."

At this period the favorite colors of La Méssangère are *"peau de livère"* and *"souris effrayée."* The blue-white color of livid skin we are familiar with; that of a frightened mouse can only be guessed at.

On more formal occasions this *elegant* is told to wear, under a perfectly fitted coat, a waistcoat of white piqué with a jabot of finely plaited lace to fasten his cravat of foamy white batiste; this he winds three times about his neck, and over it he passes his long, gold chain, heavy with hanging seals. Then, lacing his sky-blue gloves and carefully adjusting his round hat, this dandy worldling—a consummate picture of able-bodied foppery—proceeds to show himself in the salons of his friends.

It is true there were in those days a few original spirits who refused to submit to these dictates of fashion, "but these," declares this arbiter of fashion, "are not among those whom one regards with admiration or whose society is sought."

OTHER TIMES, OTHER FASHIONS

With the Revolution came the passing of the superfine gentleman with his superbly powdered wig, his queue tied with wide, black ribbon; his painted face, elaborate waistcoat, gaily striped trousers, and his jewels. But La Méssangère continued to issue his edicts to women whose gowning was as preposterously extravagant as ever. Then, all at once, he changed, and endorsed the classic style of dress with straight lines and plain colors. High-heeled shoes, hooped petticoats, corsets, in fact, all undergarments, were discarded. Ultra-fashionable women competed in the wearing of the smallest amount of clothes, until at last white silk tights and a transparent chemise, open to the knees composed the entire toilette. Women were spoken of then as the "well undressed," and to weigh a fashionable costume became a society amusement. The whole of it, including shoes and ornaments, was not allowed to exceed a pound. The insanity of the modes reached its hight when a beautiful woman went to the length of walking in the *Jardin des Tuileries* clad only in a gauze veil.

To this period of the eighteenth century may be traced the source of many

(*Continued on page* 106)

REDUCE YOUR FLESH

The safe and speedy way is to use

DR. JEANNE WALTER'S FAMOUS MEDICATED RUBBER GARMENTS

Dr. Walter's Rubber Elastic Corsets

Made from pure rubber elastic. They hold the body firmly, give an even pressure throughout with perfect comfort. They improve your figure and are far superior to ordinary corsets.

Made to Your Measure
Price, $15 up
Perfect fit guaranteed

Dr. Walter's Rubberine Corsets

Made in different models of Dr. Walter's Rubberine, a strong material with exceptional reducing qualities.

Outwear ordinary corsets.

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These garments are made either to cover the entire body or any part. The results from their use are quick, and they are absolutely harmless, being endorsed by leading physicians.
The corsage shown in the center cut above can be worn under your corsets all day without the slightest discomfort. *Neck and chin bands, $3. Chin bands only, $2.*

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For sale wherever high-class articles are sold.

Send 5 two cent stamps for sample.

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You are cordially invited to inspect our imported French millinery and novelties for Palm Beach and Southern wear.

Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery work rooms.

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Green High Hat (box) with Pipe, 10c; Shamrock Ice Cream Cases, 75c doz.; Pipe, with folding Irish Flag Fan, 5c; Irish Jaunting Car with Donkey, 15c; Green Celluloid Balancing Bird with dinner card, 10c; Irish Girl and Boy Figures, Assorted, 10c, 20c each; Green Silk Hearts (box) Green Metal Snakes, Green Suit Cases, Green Metal Snake Bracelets, 10c each; Crepe Paper Hat containing favor, 5c; Green Silk Harps, Potatoes, Clay Pipes on pins, Hods, Frogs, Shillelaghs, Green High Hats, Shamrock in Pots, 5c each; Silk Shamrocks, 15c dozen; St. Patrick Buttons, 30c dozen; Irish Silk Flags Mounted, 5c, 10c each; Paper Pin Flags, 15c dozen; Silk Irish Flag on pin, 5c; Green Silk Ribbon, 25c per roll. St. Patrick Snapping Mottoes, 50c box; Crepe Paper Napkins, 35c package; Irish Paper Flapjacks, containing favor, 15c each.

Irish Rose Cases, Ice Cream Size, $1.80 dozen; Salted Nut Size, 90c dozen; Green Crepe Paper Baskets, Ice Cream size, $1.20 dozen; Midget size, 90c dozen; Irish Jack Horner Pie, 12 ribbons, $4.00; Dinner Cards 40c dozen; Tally Cards, 25c dozen.

We make up $1.00 and $2.00 assortments of St. Patrick Favors.

We carry a large variety of assorted Easter Figures, at 5c, 10c, 15c, 25c, 50c each. Fancy Paper Eggs, 5c, 10c, 15c, 25c, 50c, $1.00 each.

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These samples constitute a week's course for cleaning the skin and closing the pores. This coupon and 25c in stamps will bring you the samples. Mail it to

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Name.....
Address.....
Send me your box of selected samples, for which I enclose 25c.

See also pages 89, 91, 97, 107, 109, 113, 116

BERGDORF AND GOODMAN CO.
TAILORS, DRESSMAKERS, FURRIERS,
52 WEST 32ND STREET, N.Y.

THIS ADVANCED MODEL has just been received from our Paris representative. It is developed in white silk matelasse, with rose corduroy trimmings.

We have with this model received materials for a few copies. Price $150. to order.

If you are not in New York, we will make you a perfectly fitting reproduction from a fitted lining. Write for details.

AFTER *the* MANNER *of an* OLD STYLE-BOOK

(*Continued from page* 104)

of the fashions of to-day. A reading of the "Little Journal" makes it clearly evident that it is from its time-worn pages and quaint old prints, still instinct with the genius of dress, that the great Parisian designers, dressmakers, and milliners glean inspiration for many of the twentieth-century creations which startle the feminine world. And how the atmosphere of that bygone time breathes from the short, brilliant articles in which the Editor Méssangère vividly presents scenes of fashionable Parisian life under the Consulate, the Empire, and the Restoration, which periods, in spite of his apparent aloofness, this clever man, one-time priest, and always scholar and man of the world, knew so well.

On the death of Pierre LaMéssangère in 1830, the peculiar character of this charming journal, which had revealed the gospel of dress to two generations, covering the time of the *Incroyables*, the *Merveilleuses*, the *Lions*, and the *Dandys*, was lost, and after a few years of languid existence, it was absorbed into *"La Follet,"* a later publication. The traditions of fine handwork in printing and engraving that faded with the beginning of an industrial period, and the invasion of machinery, that brought with it a cheaper conception of art, combined to lower the high standard that La Méssangère had set himself.

A HISTORY OF "LITTLE NOTHINGS"

While his is not the oldest fashion journal of that time it is the most important, preserving as it does an unbroken record of French fashions and manners, and chronicles of the "little nothings" which picture the intimate history of the best society during the forty years of its existence. Not long after its end, copies of its beautiful colored engravings, which are, for the most part, the work of Horace Vernet and Debucourt, each one in itself a little *chef-d'oeuvre*, were eagerly sought out by book collectors who foresaw the great interest and documentary importance that time would give to them. As recently as a dozen or fifteen years ago, one would occasionally find on the old book-stalls and in print shops, shabby copies and detached engravings of this famous book, which are now jealously treasured and guarded. It is said that there is but one complete collection of La Méssangère's *"La Journal des Dames et des Modes"* in existence, and for this its owner has refused 30,000 francs.

THE LITTLE PLAY FARMS OF FRANCE

(*Continued from page* 102)

supplying the children of Chesnay with garden plots in which to grow their vegetables and pretty flowers, and many plans for the extension of the work next summer are now under way.

Though the funds for the support of the Chesnay children's farms were, last summer, and still are, to be furnished by the four generous American women who initiated the scheme, it will from now on become a permanent feature of the working men's gardens at Chesnay and will be generally introduced by civic societies in other parts of France.

FRENCH CHILDREN'S FAIRY GODMOTHERS

"We did, of course, first introduce the American idea of having the children's farm gardens in France," explained Miss Marbury, "but to try and cultivate a love of nature in the French people would be like carrying the proverbial coals to Newcastle, for every true Frenchman is a lover of nature and needs no urging to delve in the soil. Agriculture is quite as natural to him as eating or sleeping. We supplied the opportunity to the children, and they did the rest. The 'kiddies' took to it like ducks to water, and before the summer was over they made the place blossom like the rose, for flowers are quite as much a part of their produce as are vegetables."

"Considerable profit can be made with these working men's gardens," Miss Marbury went on to explain, "but with the children it isn't a question of making money or of competing with each other in the amount of flowers and vegetables grown. The main idea is to keep them out-of-doors in the warm air and sunshine, and in this we were successful. At the end of the season the children were as brown as berries, full of life and good spirits. And—bless their hearts!—they take such pride in growing their flowers and vegetables that it is a joy just to see them at work."

Miss Marbury does not tell all the complimentary things the Paris papers have said about her and her friends, nor of the beautiful fête which crowned the season's work when prizes of silver, enamel, and gold were given to those who cultivated their plots most successfully, nor of the two big tents erected for the occasion, one of which was used for the distribution of prizes and the other for a delicious buffet supper and dance for the older folk afterward. But it is all on record, and the four kind-hearted Americans are looked upon as veritable fairy godmothers by the townsfolk of the picturesque little village of Chesnay, who are even now watching and waiting for their return.

La Grecque Corset

LA GRECQUE TAILORED LINGERIE

Prominent Flesh on Thighs

below the average corset length is at once reduced in

La Grecque Thigh Reducing Corset

The entire figure is equalized into sweeping, unbroken lines from bust to knee.

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Mail orders promptly and carefully filled.

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Designs of Individuality, Workmanship of Exceptional Excellence and Exquisiteness.

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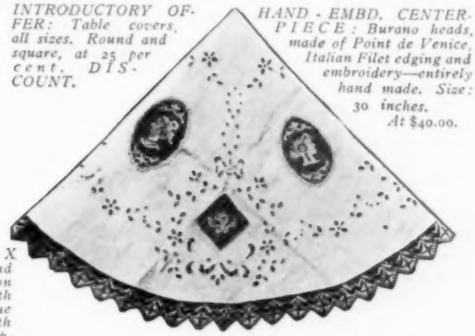
INFANT'S SWEATER. Of White Cyphor Wool. Dainty ribbons and stripe effects in Pink, Light Blue, or White. Sizes up to 1 year. Ordinarily $3.50. Josef price, $2.00 postpaid

INFANT'S BONNET AND BONNET BOX, $6.50.
BONNET—Copy of a French Model. Of silk, edged with lace, dainty trimming of rosebuds and ribbons, pink or baby blue. Sizes: 12 to 17. At $2.50 postpaid.

BONNET BOX from Paris. Hand painted and ribbon tied. Lined with pink or baby blue silk, and fitted with inside bonnet support to prevent crushing. Small size, $4.00. Large size, $5.00.

INTRODUCTORY OFFER: Table covers, all sizes. Round and square, at 25 per cent. DISCOUNT.



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We also make complete lines of

Negligee Wear
Tub Dresses

For home and street wear

$1 to $25.00

No. 1543—Maternity Street Dress of all wool Nun's Veiling, with lay-down collar and pleated girdle of satin. Yoke and standing collar of shadow lace. Skirt has the new novelty pleating, narrow at the top and widening at hem. The most symmetrical as well as the most practical garment of this nature ever produced.

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We issue Catalogues of Maternity Dresses, Negligee Wear and Tub Dresses for Home and Street Wear. Which shall we send you?—Free, of course.

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"The White Wonder of Juliet's Hands."—Shakespeare.

Whitens, Softens and Beautifies the Hands

It is a medicated chamois glove of finest quality; so good looking and comfortable, that it may be worn motoring, shopping, resting or sleeping. Thus the process of whitening and softening goes on steadily, without effort or inconvenience to the wearer.

THE JULIET PASTE is absolutely essential to the success of the Juliet Glove. It must be applied according to instructions, and never penetrates the glove.

The Juliet Glove is made in wrist and elbow length, $3 and $4 respectively.
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$10 AND UPWARDS

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Formerly 11 East 47th Street, N.Y.

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MARY GREY

will erase the wrinkles above your eyes. Wear it at night, or in the privacy of your boudoir. Mary Grey's Forehead Strap is made of

Special Medicated Material

that is soothing as well as beneficial. Excellent for insomnia. Price $5, with personal advice on the cultivation of beauty if you will tell Mary Grey the condition of your skin. This coupon makes it easy to order. Mail to

MARY GREY
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Clip along this line and mail today.

Name.....

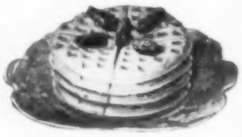
Address.....

Please send me your Forehead Strap for which I enclose $5.

See also pages 89, 91, 97, 105, 109, 113, 116

Date Waffles

Sift 2 cups flour, 2 teaspoonfuls baking powder, 1-2 teaspoonful salt and 1 teaspoonful sugar; add 1-4 lb. Dromedary Dates chopped fine. Beat yolks 2 eggs, and 1 cup milk, add to the flour mixture; then mix in one tablespoonful melted butter, add stiffly beaten whites of the eggs. Fry on a hot waffle iron; decorate with pitted dates.



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From the Garden of Eden

Experts say Dromedary Dates are more *nourishing* than wheat bread. Consider, too, how *delicious* they are. In special individual packages you find them sweeter, fresher and cleaner than any other dates you ever tasted.

Their fine flavor adapts them to many unique uses—in muffins, bread, waffles, buns, puddings, fritters, jellies, salads, etc.

If your dealer doesn't sell Dromedary Dates, send his name and

10c for Special Sample-Size Package

Prize Recipe Book Free on request

Ask dealer also for Dromedary Fresh-Keeping Coconut, in the new package that insures constant freshness. Sample free.

THE HILLS BROS. COMPANY
Dept. Y
Beach and Washington Sts.
New York City

WHAT *the* DESIGNERS THEMSELVES PREDICT

(*Continued from page 27*)

costumes, shown on page 27, proves that he holds to his beliefs in all good faith. This is a smart coat and skirt suit of black faille. The jackets fit tightly, with a full, godet-plaited basque which reaches to below the knees in the back, but rounds off in front, fastening with a single button at the low opening of the wide, silk revers. The sleeves are mounted in a normal armhole, and end at the hand in a flaring, turnback cuff. The skirt starts at the normal waistline and is made with a long, tunic overskirt.

THE CONTRASTING SLEEVE

Béchoff-David launched the contrasting sleeve, and is still faithful to it, as the sketch on page 27, one of his new afternoon frocks, proves. In addition to the contrasting sleeve, this gown illustrates also its designer's belief in the continuance of the surplice, and of the diagonal overskirt drapery. He, however, substitutes sheer, white batiste for the hand-embroidered chemisette and frills which appeared on all his gowns of last season.

The frock is made of black charmeuse with a short, full, surplice waist opening over a chemisette of sheer, white batiste. The sleeves are kimono with the under part, which is of Persian, embroidered net, reaching from the short, black charmeuse cap to the knuckles. A pannier is suggested by the pointed overskirt of net which, starting at the right knee, is drawn up across the front, and caught at the left hip under the side opening of the skirt. The neck is rounded, and the full chemisette of batiste is attached to a plain, pointed yoke, while a frill of plaited batiste outlines the bands of charmeuse which finish the surplice opening back and front. A narrow belt of the black encircles the waist, tying in the back in a wide, butterfly bow with short ends.

A WORD FROM ZIMMERMAN

Mlle. D'Elbe in "*La Femme Seule*" at the Gymnase is wearing the Zimmerman frock shown on page 27. While not strikingly new, this model is a practical style for spring street wear. Zimmerman has developed the blouse in black liberty satin with a fitted peplum. This is worn with a black, white, and gray plaid serge skirt which hangs in unstitched plaits from a short yoke, used that the peplum may set smoothly over the hips. A collar of white liberty satin turns down over a wider collar of cerise liberty satin of similar shape. The girdle, of cerise liberty satin, is embroidered in gold. The blouse fastens diagonally across the front with large, white, pearl buttons and buttonholes bound with white.

WORTH SAYS:

In a recent interview which he granted me, Worth said: "I shall drape my skirts at the front and keep them flat in the back and scant at the feet. The narrow skirt has come to stay, for there is no room for voluminous draperies in our present-day life. I do not expect to make any radical change, in the silhouette, but shall seek for infinite variety in details. Our day dresses will have bodices with shorter shoulder lines and with set-in sleeves mounted with some fullness. We are reversing the usual order of things by finishing our bodices at the throat in a simple, round line in front and running it down into a pointed V shape directly in the back.

"The oriental influence will continue in favor, but we shall not use the vivid, Persian colors. We, however, do not limit ourselves in a choice of materials, as personally I feel that it is a stupid policy to discard a fabric that was pretty last season merely because it is not of this season. Our house is known for its conservative taste and this spring as always I shall employ many pastel shades and pale gray brocades will figure in many of our models."

INTERVIEWING MR. REDFERN

Mr. Redfern gave me little more satisfaction. It is not that he, or any of the designers, for that matter, are ungenerous, but—well no one craves the honor of being a false prophet.

Mr. Redfern received me with a somewhat amused smile, knowing, when he saw me enter his private office, that I had come to tease him for prophecies.

"What can I do for you, and what do you want to know?"

"Everything," I replied. "Collars, skirts, waists, sleeves, draperies—what are you going to do with them?"

Somewhat startled by this large order, for a moment he hesitated, so I gave him a more concrete problem. "Draperies, for instance—they are to be used, I suppose?"

"Oh, most certainly," he laughed, relieved at so easy a way out.

"Well, then, where will you put them?—below the hips, around the feet, or will you keep them at the waist?"

"Now that," he said, "depends upon the figure of the individual. I have always felt that dressmakers in general were too much like a flock of sheep. Where one leads, the others follow, no matter where the path leads, and the results, as you must know, are often most disastrous. My aim, however, has always been to suit the style to the woman, not the woman to the style, and I claim that it is better to be becomingly than smartly dressed, though, with a little discretion, the two may be successfully combined. During the times of Louis XVth and Louis XVIth, there were certain styles adopted universally regardless of effect. Nowadays, women have become more individual in their tastes, and, fortunately, there is no one hard and fast rule for all. Consequently," with a twinkle in his eyes, "I cannot tell you the exact point at which I will place my draperies. All I can say is that I shall use them as advantageously as nature will allow. On the other hand, I will say that I expect to use many boleros. I have had great success already with a little Directoire affair worn with a draped skirt by Mlle. Pierat of the *Comédie Française*, and I have every reason to believe that the success will continue. The evening gowns I shall make very décolleté, but proper, oh, quite proper! There will be a chain of strass and an invisible layer of chiffon or tulle.

"I shall use quantities of lace, for with transparent waists and draped skirts, how can it be otherwise, and in jackets" . . . here he wavered a moment, then resumed, "I am making a short, loose, wrap, which I think will divide honors equally with the jacket, may, in fact, replace it."

"Very interesting," I murmured, "but just what is it, this jacket wrap? I do not quite understand."

"Understand?—of course you don't," he laughed, "and I don't intend you shall; but there is one more hint that I will give you. I think I am quite safe in saying" . . . then to my dismay, he came to a dead stop, with a sphinx like expression frozen on his face, and I was left to guess—as I leave you to—whether he meant that the wrap was a cape, or the cape a coat.

Huyler's Cocoa is not merely a beverage to satisfy thirst. It is all nourishment—the kind of wholesome food-drink that supplies energy for work or play. The flavor, too, remember, of

Huyler's COCOA

is as different from other cocoas as one coffee is different from another. It is Huyler's special blend of selected cocoa beans, grown in different countries, and the careful roasting of these beans that give to Huyler's Cocoa its unusually delightful flavor.

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Try it—10c, 15c, 25c pkgs. At Your Grocer's

The Best Treatment for Itching Scalps and Falling Hair

To allay itching and irritation of the scalp, prevent dry, thin and falling hair, remove crusts, scales and dandruff, and promote the growth and beauty of the hair, the following special treatment is most effective, agreeable and economical. On retiring, comb the hair out straight all around, then begin at the side and make a parting, gently rubbing Cuticura ointment into the parting with a bit of soft flannel held over the end of the finger. Anoint additional partings about half an inch apart until the whole scalp has been treated, the purpose being to get the Cuticura ointment on the scalp skin rather than on the hair. It is well to place a light covering over the hair to protect the pillow from possible stain. The next morning, shampoo with Cuticura soap and hot water. Shampoos alone may be used as often as agreeable, but once or twice a month is generally sufficient for this special treatment for women's hair. Notwithstanding Cuticura soap and ointment are sold everywhere, a liberal sample of each, with 32-p. book, will be mailed free on application to "Cuticura," Dept. 133, Boston.

☞Tender-faced men shave in comfort with Cuticura Soap Shaving Stick, 25c.

You think of a magazine

as something to read, not to use. VOGUE is both. The things you see in VOGUE are not merely cold type and fancy sketches; but real articles for actual use—*your* use perhaps. For instance, you may at any time have a pattern of any costume in any issue of VOGUE. And when you see other things—besides clothes—that you like, write and ask about them. Very likely we can get them for you or at least tell you where to find them.

THREE generations of particular housewives have graced their beds with the good and reliable

UTICA Sheets and Pillow Cases

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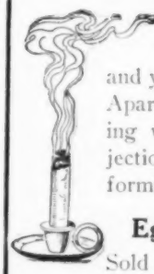
Mary Grey Muscle Oil, removes lines around the eyes and mouth and builds up hollows. $1 a bottle.

Larger sizes of these preparations will be supplied if desired. Mary Grey pays the expressage on orders of $10 and over.

MARY GREY, 13 West 46th Street, New York

Braun Studio Building

Be sure to read Mary Grey's other announcements on pages 81, 91, 97, 105, 107, 113, 116.



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Sold everywhere by dealers in toilet articles. If yours cannot supply you, send us his name and 25c. for a box of 16 Candles and Metal Holder.

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Makers of the Famous Cando Silver Polish

since she had her BISSELL Sweeper. The drudgery is all eliminated and the sweeping done quickly and thoroughly without raising a cloud of dust.

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Carpet Sweeper

weighs but five or six pounds, is easily carried from room to room, and when the sweeping is done requires no further attention than the mere pressing of a lever—to empty the pans. No arduous and dusty "cleaning out," no cumbersome attachments, nothing to stumble over—sets in a corner space 10x15 inches. Just a light, effective, silent little machine that has pleased over twelve million housewives during the last thirty-seven years. Made in plainly practical styles with ease of the staple cabinet woods, up to the most ornate in design and finish.

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Beauty Cream builds up face and neck	$1	$5
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Be Beautiful

The mere wistful longing for a beautiful complexion, or a soft, rounded face and neck, will never banish one little blemish or add in the smallest way to the attractiveness of one's appearance. Neglect is inexcusable, and the typical, self-reliant American woman of to-day who has learned to seek and attain what she *really* desires, will not rest content till she has rid herself of every unnecessary defect. By a little systematic attention under skilled advice, she can acquire a clear, flawless skin, a naturally transparent complexion, and soft, white, rounded arms, neck and shoulders, the reward of those who use Venetian Preparations as prescribed in Elizabeth Arden's Booklet, "The Quest of the Beautiful." Write for a copy of this free booklet. You, too, will treasure it. And TO-DAY send your cheque for at least ONE of the following Preparations, so that you can test its powers and learn what the Venetian Preparations can do for YOU.

VENETIAN PREPARATIONS FOR HOME USE

VENETIAN CLEANSING CREAM, a thorough skin cleanser, 50c, $1, $2.
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BEADS FOR BAGS AND CHAINS, Canvases, Gold Threads, Cross Stitch Materials, Tapestry, Silks and Wools, Lace Braids.
EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1880.
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AIGRETTES
Mint Arcade, Phila, Pa.
HERON CIGRETTES
branched in any desired quantity to a bunch
Write for Illustrated Catalogue H

THE WELL-DRESSED MAN

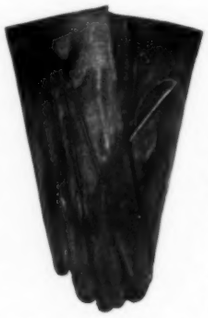
(*Continued from page 62*)

uncommonness more distinctive. If of suitable material such as flannel, mixed linen, or worsted, the so-called fancy styles, either of single or double-breasted cut, are perfectly permissible. The opening at the neck is not quite so high as in the past few years, for it is by no means a *sine qua non* of correct style that it should show above the coat lapels, which, indeed, are themselves now cut a little higher.

Full, rounded crowns and medium high, roll brims mark the good style derbies of the spring

There is a tendency toward less width in the cut of trousers, and of course the old "peg top," full-over-the-thighs, narrow-at-the-bottom effect is absolutely taboo, and the curved lines—in at the knees, out over the calves—are positively incorrect. The turned-back or cuff finish at the bottom is, however, now so usual as to amount to a fashion, and since the extra weight at the hem improves the set and hang of the trousers, it is one that has a good reason for being.

Although the idea of wearing a sack suit the trousers and coat of which are of different materials has been somewhat revived in the past few years, the effect is never good unless the coat is of plain, dark fabric and the cloth of the trousers of a somewhat lighter shade.



The single button is taking the place of the clasp

FOR MORE FORMAL OCCASIONS

Though the morning coat and the frock coat are distinctive forms, and each, strictly speaking, is correct in its way, yet as a matter of practical fashion, the morning coat has now almost entirely taken the place of the frock, and is no doubt preferable, at least for the younger man. The past few years have brought about so little change in the style of the latter that it needs no particular word of comment. There is a little more width and length in lapels and a little more flare in skirts, but these are practically the only points that do not apply equally well to every other form of coat. The rolled, rather than the creased lapel, the narrow and rather short sleeve, and the natural shoulder-line characterize every garment.

The conservative style of morning coat has not changed to any noticeable extent, but there is an extreme style which shows lapels rolling clear down to the waist-line like those of the dinner jacket, and very long skirts, covering the thighs, instead of curving sharply away from the lowest button. On both the frock and morning coat braid is used, but much more frequently on the latter; neither, however, is an essential feature. The outside breast pocket, too, is rather more often seen on the morning coat than on the frock. Side pockets, while not the rule for either, are rarely used on the frock coat. For both the morning and frock coat, dark gray fabrics of the Oxford mixture variety are quite as fashionable, if, indeed, not a bit smarter than black.

Unless the material of a frock or morning coat is of a medium smoke-gray, the waistcoat and trousers should not be of the same material. Trousers for both these coats should be of some striped, gray worsted or cassimere, and with both, either single or double-breasted waistcoats may be worn.

SPRING TOP COATS

For informal wear with a sack suit, there is no need to be afraid of the short covert coat if it is of the right shade, full in the skirts, and with lap or strapped seams, and stitching around the collar and sleeves. It is an old style, and one not popular at the moment, but for that very reason it is smarter than the Chesterfields and raglans that everyone wears. The covert is, however, a strictly informal model, so that, if a coat for more general, all-round use is desired, it is well to choose the medium-length Chesterfield of dark gray fabric. This should be cut single-breasted, with fly buttoning, and with simple, flap pockets and collar of the same material. Then, especially for informal dress, there is the very loose Chesterfield of mixed material with open buttoning and patched pockets; there is the coat cut on much the same lines, but with belt at the back; there is the raglan, with ordinary notched or shawl collar, slit pockets, and turned-back cuffs; and there is, though it is now much less in vogue than in years past, the double-breasted Chesterfield of black or mixed fabric.

THE SMALL WARES IN MEN'S ATTIRE

In no department of dress is fashion broader than in that of haberdashery, and yet the latitude here is due rather to the tremendous variety of style and the absence of "fad" than to any special novelty of design.

As a general thing, much lower collars are being worn than in past seasons, and many of the band styles actually spread in front. With the morning coat, now considered formal, the informal, turndown shape is frequently worn. There has been a revival of the collar of the same fabric as the shirt, and the small, wing style has, to a large extent, gone out of smart use.

The folded, four-in-hand necktie is the most in vogue, but the bow for informal dress is quite as good style, while, though perhaps less frequently, the Ascot is still worn with formal clothes. One occasionally sees the bow tie worn with the morning coat, and the white waistcoat slip with the sack coat—a thing, however, by no means to be advised. Yet, with this apparent defiance of old rules of style, there is in some smart things, as in the wearing of the tie pin just a little below the knot of the four-in-hand, absolute uniformity among well-dressed men. The once acceptable knit tie is among the things that extreme popularity has worn out of the best fashion. Nor is the matching of necktie and stockings so strongly insisted upon as once it was.

The shoes of the well-dressed man show no least freakishness

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Susanna Cocroft.

Miss Cocroft has prepared the instructions for this course. Those who know her national—yes international—reputation as a restorer of health and youth, will be as pleased to hear of this new feature in her work as they will be certain that it will produce precisely the results she claims for it.

Wrinkles **Sagging Facial Muscles**
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and many other blemishes are relieved by invigorating the muscles and bringing a more nourishing blood to the parts affected.

The expression is invigorated, the skin becomes firm, smooth and clear, the hair glossy and abundant, and our pupils **look ten years younger.**

The direction of this work is in the hands of her nieces, Miss Grace L. Ballack and Miss Mildred A. Albee, whose association with Miss Cocroft for many years has adequately qualified them to assume the direction of this department of Miss Cocroft's culture training.

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Nothing is more discouraging to a beautiful woman, than when looking in her mirror she suddenly discovers that her throat is no longer firm and full. She knows then that the time has come to do something to stop the ravages of Time.

It is not too late, but it would be better to remember that "one ounce of prevention is worth a pound of cure." However Dr. Dys' Crème de Beauté and the Astringent Lotion Supra, used with the proper exercises, will quickly stop the beginning looseness of skin under chin or the disfiguring double chin.

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You can—

Be Well so that everyone with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in mind and body for your very presence.

Be Attractive—well groomed. You can

Improve Your Figure—in other words be at your best.

I want to help you to realize that your health lies almost entirely in your own hands, and that you can reach your ideal in figure and poise.

Judge what I can do for you by what I have done for others. I have relieved such Chronic Ailments as

Indigestion	**Torpid Liver**
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The best physicians are my friends—their wives and daughters are my pupils—the medical magazines advertise my work.

I have published a free booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman.

Sit down and write me NOW. Don't wait—you may forget it.

I have had a wonderful experience and I should like to tell you about it.

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Miss Cocroft is a college bred woman. She is recognized authority upon the scientific care of the health and figure of woman.

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If joint of great toe is enlarged, or toes overlap

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will reduce, straighten and give immediate relief. Worn at night.

If you have pains in your feet or legs it's not rheumatism, but tendency to Flat Foot, which my INSTEP ARCH SUPPORTER will remedy. Send outline of foot.

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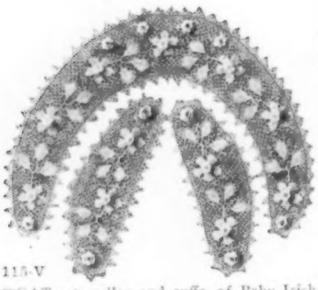

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STOCK collar of Baby Irish. Rose and leaf design. All sizes from 12½ to 15. Regular price $2. Special Vogue price 95c.

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MAURICE

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The MAN'S ROOM

THE American man is often too greatly engrossed in his own particular affairs to assert himself in the matter of the furnishing and decorating of his room. So, with the indulgence that is characteristic of the fathers and husbands of this land, he allows his wife or daughter to carry out her own ideas as to what his surroundings should be. But, unfortunately, the woman's idea as to the furnishings and decoration of a man's room does not often coincide with the masculine point of view. It is characteristic of woman to have certain fixed notions as to the requirements and tastes of the opposite sex—to feel, in fact, that she knows better than the man himself what he really wants.

WHERE WOMAN'S INTUITION FAILS

Women are convinced, of course, that this knowledge of man's real needs is a matter of intuition—an innate insight into masculinity. This intuitive knowledge takes no account of particular tastes or temperaments, but places all men conveniently in one like-minded group. For instance, there is a tradition among women that all men like red, hence the multitudinous red rooms all over the country.

If the women who hold to this tradition could but make a tour of inspection through a dozen or so well-furnished bachelor apartments where men have been left free to carry out their own decorative schemes, this theory of man's fondness for red would be exploded. These women would find that there are as many differences in color schemes in these apartments as are to be found in the rooms occupied by their own sex, and certainly as great a diversity in the manner of furnishing. Assuredly there is as much originality in men as in women, and originality when left to itself must make its impress on the abode of the person who possesses it.

THE IMPOSSIBLE "DEN"

Many decorators, too, have arbitrary and unimaginative opinions on this particular subject, and in some instances have only one stock plan which they can use when called upon to fit out a man's room. Certain department stores show one, or at most two, examples of men's rooms that they propose to fit to the measure of any man as they would a ready-made suit.

Of the atrocities of the "den" as interpreted by cheaper department stores it is not necessary to speak to anyone who has ever had even the slightest acquaintance with one of these ready-made apartments. It is difficult to see how rooms approaching these hideous abortions could be tolerated by enlightened people. But throughout the land, in many houses otherwise tastefully furnished, we are confronted by these monstrosities of affectation and bad taste. With an expressive gesture of pride, the householder who possesses one of these rooms, bids the visitor glance at the "oriental nook," filled with cheap Turkish hangings and rugs, papier-mâché armor, and other gimcracks from which any true son of Allah would flee.

Yet this is the type of room in which every male is supposed to revel. Rooms of this kind are seldom used, for it is generally found that the men of the house prefer to remain in the living-room or even in the dining-room—anywhere except in "that den." And this preference naturally mystifies the feminine contingency of the family.

THE RED INDIAN MONSTROSITY

Almost as bad as the Turkish dens are the rooms decorated in the Western-American style, with its cheap display of sham Indian rugs, pottery, baskets, and tomahawks. Happily, however, there are some exceptions to this rule. In the middle and far west where the people are familiar enough with genuine Indian products to refuse the imitations, there are to be found many beautiful rooms decorated in a combination of the Indian and the Spanish colonial. Usually these rooms are to be found in houses that have been built in the mission style, and the furnishings of the interior are carried out to some degree under the same influence. Here the man's room, that is his sitting-room or "den," is furnished with good, comfortable mission furniture built on symmetrical lines. On the floor and sparingly on the walls, there are genuine Navajo rugs, and the only ornaments are good examples of Indian pottery and basketry. This kind of decoration especially adapts itself to billiard-rooms, for some of the Indian rugs and pottery combine harmoniously with the green of the billiard-table. The cheaply carried-out, American-Indian room, however, is quite as atrocious as the tawdry, oriental one; it is bearable only when the best of furnishings are used. As genuine Indian examples of arts and crafts are scarce nowadays, only a few men are able to possess a room of this order.

THE LITTLE THAT MAN WANTS

As a man's needs are fewer than a woman's, the furnishing of his room should be carried out with great simplicity. It is certainly not the place for ruffles and furbelows. Even women's rooms—though at the moment they show a tendency toward the rococo—have little place for mere prettinesses which have no reason for being. The present-day woman has no love for the pointless accessories that delighted women of a generation ago, so she should be quite willing to omit the pointless and useless additions with which she is usually tempted to adorn the man's room. After all, home is the place where men "renew their strength and courage" quite as much as ever it was, and so comfort should be the guiding principle of all attempts at decoration where they are concerned. Chairs that have not only the appearance of being comfortable, but really are so, substantial tables of generous size with legs that allow one to sit close to them while reading under a lamp, desks that provide elbow room and that do not shake with every movement of the writer's hand, curtains that are easily adjusted for admitting and shutting out the light—these are a few of the necessities that stand for comfort in a man's room.

THE MAN SELECTS HIS DECORATIONS

The woman who really wants to cater to man's taste in these matters will do well to select furnishings that are honest in workmanship, and harmonious, not only as to pattern, but also in relation to the other furnishings of the room in which they are to be placed. With these essentials provided, the man should be allowed—nay, forced if necessary—to select for himself any embellishments in the way of pictures and ornaments.

Too often men's rooms are made the depository of odds and ends of furniture that should only have been relegated to the storeroom. "Quaint effects," such as door-harps, fairy lamps, Chinese mandarin figures with nodding heads, queer receptacles for holding cigars and tobacco, curious chairs that were never made to sit in, will be suffered by only the most good-natured or the most fatuous of men.

ESPEY'S CREAM
FRAGRANT

ESPEY'S Cream prevents chapping and redness, and leaves the skin soft and smooth. ***It is a liquid,*** easily applied, dries quickly, is never sticky or greasy and gloves may be drawn on at once after using.

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How easily the tender skin of the babies will chap. Espey's will keep the little folks' faces, hands and lips free from the red roughness of winter. Even the tiny baby needs and enjoys it.

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2 sizes, 25c and 50c the bottle. Trial size bottle 4c in stamps.

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Porto Rico Coffee 100% Pure

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Every package bears Guaranty Seal of Porto Rico Association.

PORTO RICO ASSOCIATION GUARANTY

HOME TREATMENT BOX

Here, in wonderfully convenient form, is a big box of toilet specialties put up individually for you. There are the preparations used by Mary Grey in her personal practice among the leaders of New York society. "I have found your Home Treatment Box a worker of miracles," writes one of these women.

This Coupon Saves $5.00

Bought separately, the eleven preparations contained in the Home Treatment Box would cost $10. But the new Parcels Post system, with the economy in packing and handling, enables Mary Grey to send you the box complete for only $5—if you send this coupon to

MARY GREY
13 West 46th St.
New York

Name.....
Address.....
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For the enclosed $5 send me your Home Treatment Box postpaid.

See also pages 89, 91, 97, 105, 107, 109, 116.

What can Vogue's SHOPPING SERVICE do for you?

Here are five of the five hundred and one things it does for others. No matter what your commission is, big or little, the buying of a book or the selecting of a piano, Vogue's services are yours to command.

Fancy a woman allowing anyone else to select her hat! It seems incredible, doesn't it? Yet the VOGUE Shopping Service selects and buys hats here in New York for women living hundreds of miles away with far greater success than they themselves could in their own towns. And back comes the word—"Just right and very becoming. There is nothing so smart in the whole town."

You doubtless long for the advantages of the New York shops. Why not then make your desires realities? And what is so important as the right hat?

You must buy a French dress for the baby. You must have one of the Baby Comforts—a delightful wrap for the carriage, made of eiderdown—but you are too busy to find them in your local shops, if, indeed, they are to be had there. Write VOGUE. The New York shops are inexhaustible, and we have most time when you have least. We know shops that specialize in the loveliest of baby clothes: hand-made French dresses in the six-month size cost as little as one dollar and a half—and as much as you wish to pay.

The outfit for your English hospital nurse is always a trouble to replenish. It is no trouble to us, and we know just where to get it.

She is off for Europe. You want to send more of a Bon Voyage than a mere telegram, but how do it when hundreds of miles from New York? Nothing simpler. Just write us your wishes and enclose a check, and your flowers or fruit will be in her stateroom long before the steamer sails; or, if a last-minute message, then that useful scrap of humanity, a messenger boy, will rush your gift across the gangplank before the whistle blows "All ashore."

Think of the comfort and ease of it!

Like "The Poor Little Rich Girl," the poor little bride has more to do than there is time to do it in. Amidst all the wedding gaiety, the trousseau must be bought.

If you only knew what a big, reliable, understanding thing the Shopping Service is, you would sit down at your desk, make out a list, enclose a check for about what you want to pay, with a word of direction, and mail the whole to VOGUE. A few minutes' work. Result: a package at the door in a few days with just the right thing. "Really better selection than I could have bought myself."

Shop for men? Certainly we do, and please them, too! Just around the corner are the best haberdashers this side of Bond Street. Such masculine accessories as gloves, socks, and even waistcoats and ties, will be bought with the discrimination such important matters deserve. But there is much more we can do for men. Those commissions that puzzle them—such as the right selection of a wedding present, or a birthday gift for a small niece, are simple matters to us; or the buying of baggage for an unexpected trip, the steamer rugs and a dozen small articles. Dictate a line to us and send it by Uncle Sam. It is almost as easy as rubbing Aladdin's lantern, and just as certain of good results.

Remember that these are only five of the five hundred things Vogue is doing every day for other people. Can you think of any additional service it might render you?

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REALLY DELIGHTFUL

The Dainty Mint Covered Candy Coated Chewing Gum

The singer's tones are more dulcet, the speaker's voice more clear, when Chiclets are used to ease and refresh the mouth and throat. The refinement of chewing gum for people of refinement. It's the peppermint—the *true* mint.

Look for the Bird Cards in the packages and learn how you can secure a beautiful Bird Album.

For Sale at all the Better Sort of Stores

5c. the Ounce and in 5c., 10c. and 25c. Packets.

SEN-SEN CHICLET COMPANY
Metropolitan Tower
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Underwood Typewriter

Discriminating People buy the best—the UNDERWOOD
A mechanical masterpiece and universal favorite
The sales of UNDERWOOD TYPEWRITERS exceed those of any other make of machine

"The Machine You Will Eventually Buy"

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Branches in all Principal Cities

GREAT BEAR Spring Water

Its Purity has made it famous

These two figures show the effect of solid Bontex Zephyrs, trimmed in plaids—and the style a child's simple dress of Bontex Tissue can have.

Fabrics which in themselves make a dress charming

BONTEX Wash Fabrics make up so charmingly that they make the wearers very attractive. Fresh and dainty, in delicate colorings, they are just the kind of costume every woman enthuses over.

In addition to lovely checks and stripes, they include gay plaids, sheer, quaint, flower-sprigged designs, *effective bordered patterns*, enchanting solid shades with particularly rich, silky finishes.

This evening gown is of pale blue Bontex Voile, with panniers of pink Bontex Voile.

Women who have their individual ideas which they want carried out, women who love artistic dressing, can find a wealth of material to select from among Bontex Wash Fabrics.

Visit the wash goods counters in your town. Have your dealer show you his assortment of Bontex Wash Fabrics. They are the fabrics which you have used for years, but never known by name until this year. Hereafter, to be sure you are securing a Bontex fabric, **look on the selvage for the name "Bontex."**

This afternoon dress is of black Bontex Silk Mull, which is extremely good this season.

Bontex Wash Fabrics include thirty-six Imported Novelty Weaves designed and woven abroad; also Galatea, Poplins, Zephyrs, Fancy Batistes, Pongee, Striped, embroidered and plain Voiles, Madras, Piqué, dotted and plain Silk Mulls, Ratine, Tissue, Crêpes, Ottoman, etc.

BONTEX
Trade Mark The H. B. Claflin Co.
Wash Fabrics

The ADVANCE GUARD *of the* SPRING FABRICS

(*Continued from page 42*)

The famous French firm of Guillot-Guinot proclaims that whipcords and cheviots in hair stripes and pin checks and in all combinations of black and white and gray and black, and all tones and shadings of gray, are in the lead for suitings. In wash dress materials crêpe reigns supreme. Even the silks, particularly the rajahs, tussors, and pongees, are crinkled to resemble crêpe. A soft Japanese crêpe that is very crinkly is both washable and boilable, which two qualities make it most practical for separate blouses. Crêpe Chinois, on the contrary, has an almost smooth surface with a very fine, barely visible rib. The brocaded crêpes, which are often used in combination with the plain ones, have a soft, satin tracery which shimmers faintly; it is the unobtrusiveness of these patterns which is so appealing.

A NEW ORDER OF CRÊPES

For several seasons the textile manufacturers have been endeavoring to make a cotton crêpe that would meet the requirements of softness and utility, for the difficulty with most thin materials is their tendency to crease. Hitherto cotton crêpe, a material which escaped this category, was too thickly woven and too opaque to suit the fastidious. This season all these objectionable features have been surmounted, and the result is a crêpe almost as fine as chiffon which has all the suppleness and airiness necessary for the summer gown. In weave it is similar to crêpe de Chine, with only a slightly ruffled surface, and it is very much finer and thinner than any cotton crêpe that has been put upon the market thus far.

A characteristic of many of the cotton crêpes is the heavy border in ratine or curly material which finishes them. When not woven into the goods, this heavier fabric is generally used in combination with it, producing a truly delightful effect. It is not chance, nor purely an artistic sense of the fitness of things that is responsible for these combinations; these very filmy materials really need the heavier borders to give them the weight demanded by the narrow skirt.

A cotton crêpe with a border consisting of vertical bands of heavy ratine stripes ending in small, *art nouveau* flowers embroidered in red and green cotton, would make up charmingly in Russian blouse style with the border used to edge the tunic and the lower part of the loose, three-quarter sleeves. With this might be worn a skirt of a cotton crêpe fabric known as "Harmonica," which is woven in accordion plaits so that it retains the plaits even after laundering. The crêpes striped with ratine and cotton plush make charming morning and afternoon gowns, and will be much used for separate blouses.

No material seems to be too light for this treatment with a heavy border. Even white tulle is bordered with a pattern in chenille. Above the chenille a garland of flowers is pressed on the material by some new device, and this gives the effect of velvet flowers have been brocaded tulle on which.

Heavy borders are used to edge skirts, tunics, and draperies, the lower portion of bodices, and certain parts of the sleeves. A dress with a deep border and front panel of white ratine will sometimes have side insets of colored voile, a voile bodice, and half sleeves of ratine.

PLAIN AND FANCY STUFFS COMBINED

Besides this combination of heavy and light weaves there is a strong tendency this season to combine plain and fancy fabrics of the same tone. This new vogue is due to the foresight of the manufacturer who, realizing that the new brocaded wools and cottons would be heavy in effect and a trifle cumbersome to wear in entire suits, promptly produced plain materials suitable for the skirt and for the coat trimmings. This makes possible a brocaded jacket. These combinations are wonderfully happy, for each material shows the other to advantage. An entire gown in bold design would be rather blatant, but touches of striking color and contrasting material upon a dull background are most pleasing.

Brocaded patterns, formerly applied only to silk and velvet, are now produced in both wool and cotton. *Crêpe de laine broché* is a wool brocade usually sold with a plain, loosely woven material to match. This has a rough surface which is in reality a wool burlap or sacking. There is also a smoothly finished, wool brocade called *matelassé*, and the plain material made to wear with this has also a smooth, finely ribbed surface. It is named "Needlecord."

NEW FABRICS APTLY NAMED

Extremely smart for coat and skirt suits are the new cotton mixtures which might almost be called cotton cheviots, so closely do they resemble in both weave and the color mixture the wool cheviots and homespuns. The popular new linen, "Zag Zig," which has replaced Turkish toweling as a dress fabric, possesses a crosswise unevenness, and in some cases an intermingling of colors that calls to mind an old-fashioned rag carpet.

For those to whom the rough weaves are neither pleasing nor suitable there is a fantasy suiting of wool woven in diagonal stripes, and running in different directions like the planks of a hardwood floor. From its resemblance to this it derives its name of "Parquet."

NEW NOTES ON SILK

A variety of moire possessing none of its one-time stiffness and ostentation rather timidly made its appearance this winter and is now forging its way to the front. Though now soft and pliable, it is yet firm enough to take a place in the ranks of the silk suitings. The water markings are but faintly discernible. In pale shades and in white with pompadour flowers printed upon it, it is used for evening gowns. A design with a faint brocade pattern wending its way in and out over the surface makes handsome afternoon gowns.

In using plain silk with one that is figured, a fancy of the moment is to have the plain silk match the predominating note in the figure rather than the background itself; thus a dull blue with a soft terra-cotta figure will be combined with the plain material in terra-cotta instead of blue.

Taffeta, in any guise, save as ribbon for a sash, is absolutely *démodé*. But these sashes are very lovely, in their plain colors, finished all around with an inch-wide satin band and with a brocaded panel set on each end.

Your New Hats!

Some time within the next few weeks, you are going to spend $50 or $100 or $500 on Spring Millinery.

For this $50 or $100 or $500 you will receive a few dollars' worth of straw, velvet, ribbons, trimmings—all the rest of your money will go for style and *correctness!*

If your choice is not correct, your money is worse than wasted.

Suppose somebody would *insure* the correctness of your choice! Suppose by paying 25 cents you could insure yourself against wasting on ill-advised selections a single penny of your Spring hat money.

That is exactly what VOGUE proposes to do for you. In your own home, far from the confusion of the milliner's, VOGUE will spread before you not a few hats from your local stores, but a magnificent display of *authoritative* models endorsed by the best designers in the world.

Here you will find the characteristic touch of each Parisian designer—the verve and charm of Carlier, the masterly originality of Paul Poiret, the ever fascinating conceptions of Suzanne Talbot, the witchery of Georgette and Alphonsine.

It gleams like a great shop window set in the heart of Paris—a window in which each notable designer has placed his most successful creations—a window from which you may choose for your guidance that which is newest, best and most correct!

Make sure of this number of VOGUE *anyway*—you cannot afford *not* to spend the 25 cents—the Coupon below makes it easy.

And by the way—if you are not a regular subscriber—permit us to remind you that this Spring Millinery number is only *one* of VOGUE'S big special numbers. To avoid disappointment, VOGUE should always be ordered in advance—it rarely lasts three days on the newsstands. In the column alongside are listed the others. Check the ones you want now and hand the list to your newsdealer.

VOGUE FOR THE COMING YEAR

- ☐ **MOTOR FASHIONS** — *Jan. 1*
  Smartest novelties for owner, guests, car and driver.
- ☐ **WHITE & SOUTHERN FASHIONS** — *Jan. 15*
  The trend of coming styles as seen in southland.
- ☐ **SMART FASHIONS FOR LIMITED INCOMES** — *Feb. 1*
  First aid to the fashionable woman of not unlimited means.
- ☐ **FORECAST OF SPRING FASHIONS** — *Feb. 15*
  The earliest authentic news of the Spring mode.
- ☐ **SPRING PATTERNS** — *March 1*
  Working models for one's whole Spring and Summer wardrobe.
- ☐ **SPRING DRESS MATERIALS AND TRIMMINGS** — *March 15*
  How the Spring models shall be developed.
- ☐ **SPRING MILLINERY** — *April 1*
  The newest models in smart hats, veils and coiffures.
- ☐ **SPRING FASHIONS** — *April 15*
  The last word on Spring gowns, waists, lingerie and accessories.
- ☐ **BRIDES** — *May 1*
  Late Spring fashions and special bridal interests.
- ☐ **SUMMER HOMES** — *May 15*
  A journey "thro' pleasures and palaces" in Newport and elsewhere.
- ☐ **SUMMER FASHIONS** — *June 1*
  The final showing of the Summer modes that will be.
- ☐ **EUROPEAN & TRAVEL** — *June 15*
  Where to go, how to go, what to wear and how to wear it.
- ☐ **HOT WEATHER OUTING FASHIONS** — *July 1*
  The correct wardrobe and equipment for all outdoor sports.
- ☐ **VACATION** — *July 15*
  The perennial interests of Summer described and pictured.
- ☐ **OUTDOOR LIFE** — *Aug. 1*
  The beau monde at play in Newport, Bar Harbor and the Berkshires.
- ☐ **CHILDREN'S FASHIONS** — *Aug. 15*
  Outfits for the infant and the school boy or girl.
- ☐ **AUTUMN MILLINERY** — *Sept. 1*
  A guide to the season's best expressions in hats and bonnets.
- ☐ **FORECAST OF AUTUMN FASHIONS** — *Sept. 15*
  The first accurate forecast of the fashions for Autumn.
- ☐ **AUTUMN PATTERNS** — *Oct. 1*
  A grown-up picture book, featuring Vogue's patterns for Fall and Winter.
- ☐ **AUTUMN SHOPPING** — *Oct. 15*
  A tour through the best shops of two continents.
- ☐ **WINTER FASHIONS** — *Nov. 1*
  Vogue's dress rehearsal of the Winter mode.
- ☐ **DRAMATIC & VANITY** — *Nov. 15*
  The fine arts that make fair women fairer.
- ☐ **CHRISTMAS GIFTS** — *Dec. 1*
  Vogue's solution of the Christmas Shopping problem.
- ☐ **CHRISTMAS** — *Dec. 15*
  Midwinter fashions' festivities and frivolities.

MR. NEWSDEALER:

Please reserve for me a copy of the Spring Millinery Number (out March 25th); also one copy each of the numbers I have checked in the attached list of "VOGUE for the Coming Year."

Name.....

Address.....

SCATTERED through this number of VOGUE are eight little advertisements from the leading beauty specialist of New York.

One of these advertisements — or perhaps two or three of them — contains an offer which you should accept. Turn to pages

89
91
97
105
107
109
113

DECIDE now which advertisement to answer, and send the coupon or write, to Mary Grey, 13 West 46th St., New York City.

Club Cocktails

A BOTTLED DELIGHT

AFTER a morning's shopping nothing will recuperate you so much as one of the delicious CLUB COCKTAILS. They are the correct thing to offer your friends whenever they call. They are both a tonic and stimulant, and fill a distinctive place of their own. Easily served and appreciated by ladies and gentlemen alike. Buy some Manhattan and Martini, and ask your friends which they prefer. Of all dealers. Specify CLUB COCKTAILS.

G. F. Heublein & Bro.
Sole Proprietors
HARTFORD
NEW YORK LONDON

AN UNCONTRADICTED FACT

WALOHN

IS THE BEST CORSET BONING IN EXISTENCE

YOU CAN HAVE IT IN ANY CORSET FROM $5.00 UP IF YOU INSIST UPON IT

EVERY STRIP OF THE GENUINE IS STAMPED "WALOHN"

COMPLEXION NECESSITIES Send 4 cents to cover postage for Beauty Booklet and three complexion beautifiers—Cleansing Cream, Massage Cream, and Face Powder. My preparations are renowned for their purity and efficacy. Established 1891. MISS CLOUD, Flanders Bldg., Phila., Pa.

Crocker

MOURNING SPECIALTY HOUSE

Hats, Gowns, Waists, Veils, Neckwear

The Only House in New York Catering Exclusively to This Class of Trade

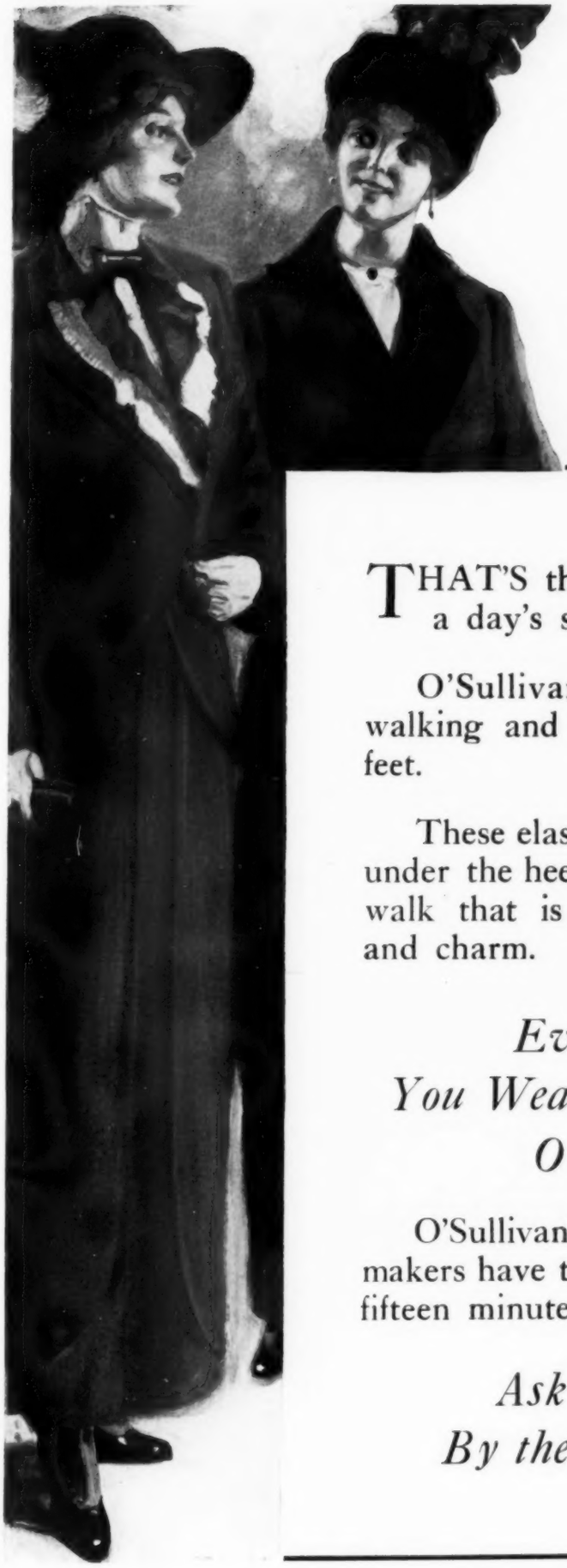
Strictly high class. No competition, as our designs are our own, and materials our own importation.

Our Best Models in Black Reproduced in White

402 FIFTH AVENUE, AT 37th STREET, NEW YORK

New Location after March 15
Crocker Building, 375 Fifth Ave. at 35th St.

Boston: 647 Boylston Street



These Women Wear

O'Sullivan's Heels

of New Live Rubber

THAT'S the reason they are not tired after a day's shopping.

O'Sullivan's Heels lessen the fatigue of walking and the strain of standing on one's feet.

These elastic cushions of new rubber, placed under the heels, give one the light and buoyant walk that is naturally associated with grace and charm.

Every Pair of Shoes
You Wear Should be Fitted with
O'Sullivan's Heels

O'Sullivan's Heels are invisible. All shoemakers have them, and they can be attached in fifteen minutes. Cost—fifty cents.

Ask for Rubber Heels
By the name—O'Sullivan's

Pneu Form

The Pneumatic Dress Form

THIS is the only pneumatic dress form in the world. The air chamber is constructed of non-elastic, scientifically air-proofed cloth, moulded into a general semblance of the female form, including the hips. To make it assume *your* form, you simply place *Pneu Form* inside your fitted waist lining, inflate it by blowing gently into the mouthpiece—and in less than a minute, before you stands *YOU* with looking-glass fidelity.

IT'S YOU

The standard rod regulates to any desired height for the making and draping of skirts, dresses and gowns. A convenient thumb screw holds it firmly in place wherever set.

And this little box base holds it all

After the standard rod is adjusted to the desired height, place your petticoat over Pneu Form and then proceed to make and drape your skirt, dress or gown.

With Pneu Form you can study at leisure the lines and "drape" of your skirts or dresses as you stand or sit at ease before your own pneumatic self.

With Pneu Form, you or your dressmaker can make, and complete, the most elaborate waist or gown down to the minutest detail, without a single try-on.

The same *Pneu Form* will reproduce any number of figures if ordered a size larger than the largest bust measure for which it is to be used.

Write for new Booklet "C-11" giving full description and prices.

When you are through using Pneu Form for the day, simply deflate it, detach the standard rod, and pack it all within its own little box base.

Pneu Form can be tucked away under a couch or on a shelf out of the way when not in use. "Flat dwellers" greatly appreciate this feature. Weight complete, 10 pounds.

The Pneumatic Form Co.

557 FIFTH AVENUE
near 46th Street NEW YORK

Sold by many first class stores or direct by us

"Darling, don't forget that
while there is

Life

there's hope. Obey that Impulse—
subscribe regularly, and you
will never miss me.
Ta! Ta!"

Wives, Attention!

The Husbandette's Number of LIFE will be on sale everywhere on February 20th. We are gradually leading up to the Awful Number, coming next month. This Awful Number, by the way, may be the last one we shall ever dare issue.

On Its Joyous Way

Don't be alarmed! Something is coming, but nothing that will cost you anything. This paragraph relates only to the Miniature LIFE No. 2 (free as the balmy zephyrs of spring). Miniature LIFE No. 1 (of which we printed 500,000 copies) went off like hot cakes, considering the fact that we issued it without any charge. It has been such a tremendous and overwhelming success that we are now engaged in getting up Miniature LIFE No. 2. Something to cheer you in your dull moments and lend around to your neighbors. You will never get it back, if you have the kind of neighbors we have. (But this is purely personal and ought not to be in this advertisement any way.) Now, if you wish a copy of Miniature LIFE No. 2, send your name and address in at once (with the usual two-cent stamp). It will be full of excruciatingly humorous pictorial and literary conceptions.

Special Offer

Enclosed find One Dollar (Canadian $1.13, Foreign $1.26). Send LIFE for three months to

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Open only to new subscribers; no subscription renewed at this rate. This order must come to us direct; not through an agent or dealer.

LIFE, 67 West 31, New York 1

ONE YEAR $5.00. (CANADIAN $5.52, FOREIGN $6.04.)

**Every Tuesday
Everywhere
Ten Cents**

"HALCYON ROSE"
TALCUM POWDER
New—Exclusive

Halcyon Rose Talcum Powder marks an epoch in the development of toilet powders.

It stands alone, unrivalled—the most delicate, the softest, purest and most exquisitely perfumed talcum powder ever offered American women.

It is more expensive than any other talcum powder made—75 cents a jar—but it is infinitely superior in every way.

You will find Halcyon Rose Talcum Powder in Flesh and White tints at all good shops.

If you are not entirely pleased with it, take it back; the dealer from whom you bought it is authorized by us to refund the purchase price without question.

HANSON-JENKS' COMPANY
Perfumers

149 West 36th Street, New York

The Most Expensive Talcum Powder in the World

CAREY PRESS, N. Y.

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To be found at the best Millinery Shops in the leading cities

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